THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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A Criticism of Clito.

LONDON, May 6.

The Princess' Theatre on Saturday night was the scene of a great dramatic triumph. Clito, of which so much has been rumored the past few weeks, was produced, and attracted a brilliant audience. Expectation had been worked up to fever heat, and seats were not to be had for "love or money." Reports had gone abroad that Wilson Barrett had found a role which exactly fitted his bold, frank, sympathetic style, and it was further understood that the *mise en scene* of the play was to eclipse any of the previous productions of the sumptuous Oxford street house. The public literally "rushed" in myriads to see and hear, and the reports of splendor and excellence were in many respects entirely justified.

In Clito there is no doubt that virtue succumbs to vice, and the catastrophe that ensues involves the innocent as well as the guilty. In its warmth and spontaniety the applause bestowed upon the play went, however, beyond all former bounds at the Princess'. After each act the principals were loudly acclaimed, and at the close Sydney Grundy, the author, twice appeared before the curtain. Complying with the demand for a speech, Mr. Barrett said that if ever manager or actor felt grateful to an audience it was himself, not only for the hearty cheers given to the performance, but for the attention with which it had been followed throughout. The fact of his going to the United States in a few months would make this the last of the original productions at this house for some time, but he hoped he might rank Clito with previous successes. Mr. Barrett then retired amid a storm of applause, but only to be recalled with Miss Eastlake (who had played the principal female part) and Mr. Grundy. The footlights were lowered, but still the pit and gallery shouted. Upon this Mr. Barrett came forward to say that he could not understand what was wanted. Cries were then raised for Clynds and Villard, two of the actors in the play. Mr. Barrett, having made inquiry at the wings, stated that the actors named, for reasons which he need not explain, were unable to appear. As there was still some ferment manifested, both gentlemen at last came forward, in incongruous attire, composed of Nineteenth century overcoats and the nether habiliments peculiar to Greece about 400 years before the Christian era. This strange scene lasted fully ten minutes. The fable of Clito develops the vain resistance of a young Greek sculptor and patriot of that name, to the ensnaring wits and captivating devices of Helle, a woman of the Lais and Phryne type, who has set her wicked heart on destroying this art-devoted and high souled young man. This syren has beggared and driven to suicide other men of promise, but during the time she is before the audience she is the consort of Critias, one of the rulers of Athens, under whose tyrannical yoke the citizens are groaning. Though a public man, inasmuch as in the event of an outbreak he is looked upon as the leader of the people, the sculptor Clito has never seen Helle. He has kept out of her way, but has denounced her openly as a danger to Athens. Moved to revenge herself upon this enemy, Helle finds an ally in the dissolute Glaucias, who has failed in his attempt to abduct Irene, the beautiful and innocent foster-sister of the sculptor. Critias, too, for political reasons, joins the conspiracy against Clito. The patriot is to be entrapped by Helle, and thus Irene may fall an easy prey to Glaucias. Taking advantage of the knowledge that Clito has not before met her, Helle goes to his studio under an assumed name, with the pretence that she desires a bust of herself which, as she says, she intends to present to a friend. Clito is fascinated by his visitor's beauty and grace, and it is not until she has departed, with his promise that he will come to her abode for the next sitting she will give him, that he discovers her identity. He dashes the sketch he has made of her face to the ground, but his anger at being thus tricked, and his horror at having looked with eyes of love at such a being, do not prevent him keeping his appointment. He is ushered into a luxurious chamber, and amid the witchery of soft music and the plash of fountains, and with incense filling the air, he listens to Helle's defense. Of the men with whom her name has been associated she says she was the attempted victim, and not the betrayer. Intoxicated by the ingredients of a cunningly-compounded philtre, by her protestations, and by the avowal that the affection of such a man would turn the current of her life, Clito consents to remain if she will become his bride a few days hence. Helle, of course, acquiesces, and the fate of Clito is sealed.

This highly-wrought scene forms the third act of the play, and was rendered with exquisite finesse and dramatic color by Mr. Barrett and Miss Eastlake, who achieved an immense success as Helle. Clito had promised to attend a secret meeting of the party pledged to free Athens from the government of Critias and his companions, and during his first interview with Helle he had incautiously told her of his purpose. But while held in ignoble bondage by Helle he forgets his friends, who in the meantime have been slaughtered at the rendezvous by the myrmidons of Critias. For a week Helle keeps her captive by her side in a sumptuous palace, thronged with guards, slaves and dancing women. Her purpose achieved, she has grown weary of her pretended love for Clito and of listening to his hopes of the future. Glaucias is the only plotter who has not yet gained his cruel ends. Still credulous, Clito commits

Bessie Cameron.

Irene to the protection of Helle, and while the sculptor is humbly thanking his deceiver, she fills the cup of her enormity by handing to Glaucias the key of the chamber in which the innocent Irene is supposed to be sheltered. Too late for his own honor, too late for the preservation of Irene's life, Clito learns the truth. He is told that his friends have been massacred, he is ridiculed by Critias and his satellites, and Helle bids him go back to his home, as she loathes him. Irene has committed suicide rather than yield to Glaucias, who is afterward stabbed by the frantic and conscience-stricken Clito. This is the signal for the indignation of the populace, long since smouldering, to burst into flame. The reign of the tyrants is over. Helle's palace is stormed by the mob, and she is a hunted fugitive. Finding her way to Clito's studio, she begs him to save her, and proposes that they shall fly the country together. But the rude awakening has come. Her presence is hateful to him, but he will not kill her as she lies on the ground before him begging for life. She runs to the door that he says will enable her to escape, but ere she can reach it she is met by an infuriated mob, who, without pity, strike her senseless to the earth. In the *melée* Clito is fatally stabbed, and he dies beside the inanimate form of the heartless creature in whose company he had lost all that was most dear to his once free and aspiring soul.

It will be seen from this *resumé* of the story that the incidents are highly suggestive and the outcome of a sensual and semi-barbaric age. Now and again the boldness of portions of Salambo rise to the mind, and I doubt if ever the London stage witnessed a more passionate and exciting scene where the temptress plays upon the feelings of her victim, which occurs in the third act of this remarkable play. It was clearly not written for squeamish people nor the class of young ladies that Alexander Dumas protested are not to adjudicate upon his works at the Theatre Français. But for those who like their dramatic wine undiluted here is a free draught. The story moves from end to end, developing a frank and fearless exhibition of human passions. Emile Zola would have cried "Bravo," and the late Gustave Flaubert would have exclaimed, "Ah! this English Grundy is a man and a brother!"

Apart from the cleverness of the construction of the play, the dialogue is often polished and poetical, and there are strokes of bitter irony and rasping sarcasm that told well with the critical audiences assembled at the *premiere*. Now and again there were anachronisms of expression more suggestive of the London of to-day than of Athens of a dim past; but these were amply atoned for by the general smoothness and beauty of the text.

Wilson Barrett has a part that precisely fits his capacity and resources as an actor. He is brave, impressive, fearless, fiercely outspoken, and wears his classic costume with the ease and grace of an Athenian. One regrets to see him fall an easy prey to the wanton artifices of the seductive Helle, but unless he did as I assume the abstention would ill accord with the fervid Greek temperament and the story of the play could certainly not progress to its tragic climax. In several of the scenes Mr. Barrett rose to a lofty and tragic height, carrying the audience with him to the point of enthusiasm.

The four set scenes of the five acts are triumphs of the stage director's art, and disclose a wealth of interesting archæological detail. We are really in Athens, and there is a remote and classic tone about all the surroundings which dispose the mind to the enjoyment of the fable. As to the behavior of the turbulent mobs that appear in the last two acts, they conduct themselves with the animation that marked the performances of the Saxe-Meiningen gatherings of some years ago at Drury Lane.

Clito, I feel assured, will be found on the bills until it is time for Wilson Barrett to pack up his "effects" and take steamer for the United States.

HOWARD PAUL.

Origin of Melodramatic Music.

In former days, when the patent theatres in England, Ireland and Scotland claimed and enforced the right to play the legitimate drama, and to punish all minor establishments who should dare to infringe their privilege, an expedient was hit on by these lesser lights of the stage, and plays mingled with music were given; hence the title melodrama, from the Greek *melos* (music), whence our English "melody." At first the music consisted mainly

At the Theatres.

Mary Anderson opened her farewell engagement at the Star Theatre on Monday evening in the Gilbertian fable, Pygmalion and Galatea, and Comedy and Tragedy. The audience was large and fashionable, the return of Mr. Abbey to the regular scale of prices having met with appreciation. It will be recalled that during her last sojourn here the experiment of increasing the prices met with disastrous failure—a failure which was erroneously attributed to Miss Anderson's inability to draw. She played Galatea on this occasion with her accustomed grace and ingenuousness, clothing the earlier scenes with the rare simplicity and sweetness which they demand, and giving the more dramatic passages in the third act all the fervor, pathos and passion that is in the artist's nature. Mr. Forbes-Robertson was excellent as Pygmalion, his reading of the lines being particularly expressive and intelligent. J. G. Taylor was again the Chryses and Zeffie Tilbury (Lydia Thompson's daughter) the Cynisca. The other parts were satisfactorily handled. In Comedy and Tragedy Miss Anderson repeated the brilliant triumph scored on her first appearance in the role of Clarice earlier in the season. In the little drama the actress is enabled to run the whole gamut of the passions and her intensity is remarkable. There are many who incline to the opinion that Clarice is her best, as it is her most effective, personation. In this piece Mr. Forbes-Robertson also sustained his reputation as an artistic player, embodying D'Aulnay with courtly grace and manly fire. The remaining characters were creditably performed.

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On Tuesday Miss Anderson played Parthenia to a large house. The impersonation combines the grace and charm of its girlish trial, while there are many ripened points discernible which add to the symmetery and artistic quality. The support was for the most part good, particularly so in the case of Mr. Forbes-Robertson, who played Ingomar. Last night (Wednesday) Miss Anderson appeared in The Lady of Lyons. As You Like It and another play will fill out the repertoire for the rest of the week.

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Lydia Thompson was greeted by a large audience at the Fourteenth Street Theatre on Monday night, which contained many of her old admirers, and a fair sprinkling of youngsters who were curious to judge for themselves of the recommendations of the clever and famous burlesquer over whom their elders have never ceased to rave. When Miss Thompson appeared there was a reception accorded her which, for heartiness and spontaneity, has seldom been equalled on the return of an old favorite. The actress, of course, did not look so young as she did when she was last seen in this city, but she is still agile, shapely, and attractive of countenance; she dresses becomingly, acts gracefully, dances nimbly, sings fairly and infuses liveliness and merriment into everything she does. Miss Thompson is a real comedienne as well as a burlesque actress, and in this she has the advantage over all the wooden-faced, brainless girls of various who are her superiors in no respect save that of youth. Miss Thompson is an artiste in her special line, and she gives a rare and delightful spirituelness and humor even to the inanities of Orpheus. The burlesque has been subjected to some alterations at the hands of William Gill, and it is more pointless, witless and shaggy than when Robert Reece perpetrated it originally. But Miss Thompson and her colleagues spread their own bright personality over the entertainment and by their various adjuncts of song-and-dance give it many attractive qualities. As Prince Frits, the student who turns Doctor Ox's gas upon the sleepy inhabitants of Kostendone, Miss Thompson was swaggeringly animated and irresistibly sparkling. Her swell song, "It's Cockney, by Jove," made a big hit and encores rained were in demand until the supply was exhausted. The actress was applauded at every possible opportunity and she was by acclaim pronounced once again the queen of burlesque. Frederic Darrell turned up in a new line as Dr. Ox, and he gave as neat a performance of the part as could be desired. Louis de Lange was very funny as the Burgomaster, and his duet with Alexander Clarke, "Two Little Tramps From Jail," caught like wildfire. Richard Carroll was droll as Franz. Addie Cora Reed sang several ballads delightfully. Her voice is full, strong and admirably trained—too good an organ indeed for the frippery uses of burlesque. The scenery and dresses were not what we are accustomed to see in this form of entertainment. Miss Thompson's engagement is only to cover a fortnight. Next Monday the specialties, of which there are many, and the songs are to be changed in order to sustain interest in the performance.

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McNish, Johnson and Slavin's Refined Minstrels are all that the title implies. At Niblo's Garden, on Monday night, a very enjoyable entertainment was given, free from the least taint of vulgarity. There is a strong company of comedians in the three productions, reinforced by eight or nine [illegible]. There was some very fine vocalizing in the first part. Martin Hogan sang "The Chimes of the River Lee" very [illegible] and was encored enthusiastically. "Rose at the Window" brought forth [illegible] for W. F. Holmes. Frank Howard sang one of his own compositions, "The Little Urchin," and the audience gave him a rousing welcome. The ballade chorus were finely rendered. The marching of the Dutch Hussars was a pretty finale to the first part, and the minstrelsies called forth liberal applause. Frank McNish's Silence and Fun is too well-known to need more than passing mention. Scores of listeners but flatter him. He still stands unequalled in his specialty. The Coachmen's Clog displayed the abilities of a lot of clever dancers. Carroll Johnson gave an amusing specialty. Johnson is neat in everything he does; graceful in all his stage business when not called upon to burlesque, and ever giving forth quiet drollery that keeps the audience in rippling laughter. Bob Slavin oozes fun from every pore. In monologue he is convulsively comic, and his absurdities particularly win among the gentler sex. Slavin had a great reception. The O'Briens are very clever gymnasts; they are seemingly made of rubber, so elastic are they in movement. It is with difficulty the eye can follow their rapid tumbling, so quickly do they bound about. The afterpiece, Cleveland's Reception at Widow Malone's, gave W. Henry Rice an opportunity to air his burlesque of the emotional, and he was equal to the occasion. He was very droll as the heart broken Esmeralda, and sandwiched an air from an opera that went screamingly. The house was large even for the commodious Niblo's and it was well repaid for its attendance. Next week Henry Chanfrau will appear in Kit, the Arkansaw Traveller, in which play he has proved himself a worthy successor to his father.

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Annie Pixley faced a large audience at the Windsor Theatre on Monday evening, and the East-siders, who have missed this favorite soubrette from their section during her three years' absence, gave her a hearty welcome back. As M'liss, Miss Pixley presented all the charming moods and accomplishments which have made the characterization popular, and succeeded in pleasing her observers thoroughly. Harry Meredith gave a capital performance of Yuba Bill, M. C. Daly was humorous as Judge Beeswinger, and Maurice Drew was excellent as John Gray. Donald Harold as Fake, the actor, Blanche Moulton in the part of Clytie, and Dolly Pyke as Mrs. Smith, contributed to the efficiency of the cast. Next week Joseph Murphy will fill an engagement at this house.

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Blanche Curtisse is playing Madame Laurent in Only a Farmer's Daughter this week at the Third Avenue Theatre to good business. Miss Curtisse justifies the claims for beauty which the management conspicuously put forth, for she is a decidedly handsome young lady. There is, too, the charm of unconventionality in her style, and her youth and comeliness are a source of pleasure to the spectators. She gives a more consistent and rational delineation of the character of the adventuress than it has yet received, and the personation is not lacking in strength or subtlety. Miss Curtisse wore elegant costumes and brilliant jewels. Oleson Arthur plays the author, Harold Lenox, very well indeed, and the cast otherwise is better than the piece has sometimes had. Next week, Mrs. G. C. Howard in Uncle Tom's Cabin.

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Thomas Murray and Mark Murphy are appearing to good houses in Our Irish Visitors, at the People's Theatre, this week. The humors of Gilhooly and McGuinnis seem to give boundless delight to the spectators. The piece is utter rubbish, but it is funny, and the public likes it, which justifies, in one respect at least, its career. Loie Fuller, Maggie Harold and Charles A. Loder lend valuable assistance in giving life and variety to the entertainment. Next week this theatre will be given over to the production of George Clarke's new melodrama, A Strange Disappearance, for which active and extensive preparations are being made.

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Some changes were made in the cast of Prince Karl at the Madison Square Theatre on Monday night, not all of which are commendable. Mrs. Eldridge took the place of Mrs. Vincent and gave a humorous representation of the elderly and impressionable widow. Marion Russell was no better than her predecessor in the part of the Vassar girl. Rillie Deaves was quite out of her element as Mrs. Lowell, her substitution for Naida Craigen being a change decidedly for the worse. Mr. Mansfield introduced some songs and new business and the dialogue was somewhat altered. Prince Karl is no better played than when we first saw it.

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An excellent entertainment is given at the Bijou this week by Thatcher, Primrose and West's Minstrels. The first part is given over to the usual songs and funny sayings, most of which are fresh and original. The setting of the stage during this part of the performance is pretty, consisting of a bower of flowers, each of which contains a small electric light. The international yacht race that winds up this part is very amusing, and gives Billy Rice great opportunities for fun-making as Barnacle Ben. Griffin and Marks and Milt Barlow are good in their specialties. Delhauer and Geyer, as the frog and clown, are positively wonderful. The Black Hussars and the educated dogs receive considerable applause. The entertainment concludes with The Black Mikado. The house on Monday night was good.

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Emma Vokes and her captivating little company are enjoying continued success. They give the best comedy entertainment that has been seen in this city for a good while, and our public would feel a debt of gratitude if arrangements could be made whereby Miss Vokes and her assistants should become a permanent feature of metropolitan theatricals.

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The Corner Grocery still draws potently at Tony Pastor's Theatre. Mr. Sully and his comedy are both popular favorites, and their continued success is only a matter of course.

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The run of One of Our Girls will come to an end on Saturday evening at the Lyceum Theatre. There will be pretty souvenirs commemorative of the event and Miss Danvray is preparing an address wherein to bid her friends and supporters farewell.

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A Tin Soldier is up for a long run at the Standard. The house is crowded pretty nearly every night, and the jolly entertainment goes with a cyclone of laughter and applause.

The Musical Mirror.

Erminie, at the Casino, has improved vastly since the opening night, and has caught the favor of the public beyond a doubt. Frank Wilson, who seemed at first hampered by an effort to get away from his usual methods, and by a desire to gratify the author in his idea of the part of Cadeaux, has mellowed and perfected his acting till he has quite made the character a study in low comedy. Mr. Daboll is excellent as Ravennes, and the acting generally is now ripe and finished. The pretty, jingling music pleases, although there is nothing original nor very valuable from a melodic standpoint, and the dialogue is sufficiently bright to keep people amused. Pauline Hall's beautiful face and symmetrical figure carry off many a fault in vocalism, and her acting is very good. Harry Pepper's good voice and intelligent acting are well shown as Eugene, and the band and chorus are simply perfect.

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The last week of Pepita at the Union Square Theatre has shown many marked improvements. Lillian Russell seems to gain in voice every evening, and that peculiar *trainante* tone which belongs to her alone lends a strange charm to her singing. A beautiful ballad called "Love's Bower," with words by J. M. Hill and music by Edward Solomon, has been introduced by her, and met with an enthusiastic reception. The air is simple and charming, the orchestration delicate, and, for the poetry, we will quote the refrain as a sample, leaving to the reader the right of judgment:

Love gives no thought to the future,
It casts no glance on the past;
It knows no time but the present,
And thinks that will always last.

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Don Cæsar at Wallack's Theatre, although admirably acted, well sung, and put on the stage with all due liberality and taste, does not seem to make a deep impression on the public, probably because the book, being a version of our old favorite Maritana, does not lend itself readily to the swinging dance music now called comic opera. The audience misses "Alas, Those Chimes," "Holy Mother Guide His Footsteps," "Hear My Gentle Maritana," "Let Me Like a Soldier Fall," and other melodies familiar to our mouths as household words, and is slow to accept a merry jingle of dance tunes instead. Nevertheless, the jingle is pleasing and the jingling well done. It is always safer to let well alone, and old themes seldom do well with new settings. How would the public receive a comic opera on Sonnambula or The Bohemian Girl? Perugini's acting of Don Cæsar would do credit to a star dramatic artist. Among tenor actors he is *facile princeps*, and when he sings in tune, he sings excellent well.

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Ixion, at Koster and Bial's Music Hall, has pleased as much as Pinafore. Ella Wesner and the rest of the clever company engaged here, supported by a good band, have succeeded in making for themselves a reputation that bids fair to be permanent and keeps this establishment immeasurably ahead of all others in the same line. Needless to say the house is crowded every night. The orchestral selections are very good and very well played, and the specialities very catching to the eye and the ear.

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From Boston we learn of the success of Carleton's Opera company in a version of La Fille du Tambour-Major—Anglicised as The Drum-Major's Daughter—at the Hollis Street Theatre. Carleton is much praised for his performance of Captain Robert, and Anthony Reiff, the musical director, is credited by the press as having displayed rare talent in getting up the music of the opera.

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Vogrich, who will be remembered as a fine pianist and a clever composer some few years ago, and who went to Australia with Wilhelmj, has returned and proposes to introduce several new compositions to our musical circles at an early date.

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The roof-garden concerts at the Casino are most attractive features. It is a very pleasant way of finishing a pleasant evening at the opera down stairs—to drink a glass of something and listen to beautiful music up stairs, *al fresco*, on the station house.

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We are credibly informed that, for the book of the opera soon to be given at the Bijou Theatre, Le Serment d'Amour, or, The Pearl Trap, we shall be treated to lyrics and dialogue vastly superior to what we have been enduring of late. "'Tis a consummation devoutly to be wished."

Brooklyn Amusements.

The Matchmaker is a new play which was tried last Monday night at the Criterion Theatre. Its author is Edmund R. Terry, a young lawyer of Brooklyn, prominent in the highest social circles of that city. His friends turned out in large numbers, and the result was that the theatre was filled with a noteworthy audience. Their reception of the play was exceedingly cordial, and at the close of the third act they called for the author, who responded in a neat speech. He paid an especially fine compliment to the company and to the stage hands of the house for their endeavors to make the play a success. His eulogistic reference to the actors and actresses was received with a general clapping of hands. "Whatever may have been the characters of the play in my mind," said he, "it is due chiefly to the company that they are so clearly represented to you this evening." The Matchmaker is not easily described without dismissing it with the simple remark that it is flimsy, but entertaining in spots. There is absolutely no plot in it. It is simply an exhibition of love-making as it is supposed to be done in refined society. It might just as well have been located in any well-behaved family, with a green-grocer or any other successful trades man for its head. Two young ladies from the city are in the country, and while dressed as rustic maidens are met by two dashing young fellows, who, mistaking them for country girls, proceed to flirt with them under assumed names. When they are about to part the young fellows kiss the girls, and the curtain comes down on the agitated characters intelligently and picturesquely grouped by the stage manager—H. W. Montgomery. The characters are next seen in the city at the residence of the young ladies' guardian. Recognition follows, but the young men, true to a common peculiarity with bashful lovers, insist upon paying most attention to the girl they do not love. In this way one of the young men is is pressed to propose to the girl he does not love, and on that hangs the weak thread of the story of the comedy. In the third act a very tiresome dance—the old fashioned lancers—brings the characters together, and the misunderstood young man is finally compelled to pop the question, which sends him into the hackneyed stage business of falling into the arms of someone, while the girl performs a similar flop-over into the arms of someone else. The last act is given up to the guardian of the young girls, who straightens out the matchmaking. This guardian has been deaf as a post through the first three acts; and that has helped to make confusion worse confounded. After he has recovered his hearing, in the last act, he continues the confusion by pretending to be deaf, and is the cause of a great deal of merriment by hearing himself abused by those who believe him deaf still, and by giving intentionally wrong answers to all questions put to him. The character of Peter Plympton, the guardian, a bald-headed retired merchant, is very fairly drawn. The young people are namby-pamby like, however, and afford not the slightest entertainment after the first act. There is also the character of a mad poet, who has taken to verse-writing since retiring from business as a manufacturer. R. J. Dustan played this part and J. O. Barrows was Peter Plympton. Mrs. Sol Smith, Tessie Butler, Kate V. Tousey, Alice Brooks, Charles B. Welles, Frederick Paulding, Adele Clark and W. B. Barnes filled the other parts. The play is not likely to achieve any large amount of success in its present shape, but the author may build something on it that can become popular. Whatever success it achieved last Monday was due to some very witty lines and the hard work of the painstaking company.

Edward Harrigan presents The Leather Patch for the third and last week at the Grand Opera House. His engagement has been highly successful, which fact has been due to Knowles and Morris' excellent management as well as to himself. The house last Monday was full, and the play was well received. All of the music took with a roar of applause.

Lester Wallack's company in A Happy Pair and The Guv'nor was the attracion at the Park Theatre. The house was very good, and the enthusiasm of the spectators was very general. John Gilbert, William Elton and Annie Robe were the most successful of the cast.

Agnes Herndon and Cedric Hope presented Engaged at the Lee Avenue Academy of Music. The house was fair, and the company acquitted themselves nicely.

Tony Hart opened to almost empty seats at the Brooklyn Theatre with The Toy Pistol. He was announced as playing the engagement by special request; but the most charitable construction of the management's purpose in securing this attraction so soon after its first appearance, is that it was to fill a gap. The piece went well with the audience, and the company was liberally applauded. Annie Adams played Aurora Montana.

An Arabian Eden party filled Hyde and Behman's Theatre.—A variety show had many spectators at the Standard Museum.—Joseph Keane in Rip Van Winkle was the star at the Grand Museum.

The People's Theatre has closed its season, and so has the Novelty.

NOTES.

The members of the Novelty Theatre are to hold their annual picnic June 8 at Ridgewood Park. These affairs are always successful.

J. B. Booth, Jr., appeared as Geoffrey Tudor in The Jilt at the Park Theatre on the 12th. He acquitted himself admirably for a novice. His performance could not have failed to please his honored mother had she been there to see him.

Manager Berger, of the Lee Avenue Academy, is to take a benefit—complimentary—next month at his own theatre. Richard III. is to be the play. Mrs. Berger will be in the cast.

Friday's Pavilion Theatre opens on the 24th with The Chimes of Normandy.

The cycloramic exhibition of the Battle of Gettysburg is promised to begin August 1.

The season at the Novelty Theatre closed last Saturday. There have been all sorts of rumors concerning this house next season. The latest is that it will be turned into a variety theatre. Managers Theall and Williams inform THE MIRROR that they will be its managers, but do not state that they will run it as a variety house.

Professional Doings.

—Ada Gray opens a two weeks' season in New York on May 31.

—Frances Field will be at liberty after May 29 to accept engagements.

—Tucker Hall, Raleigh, N. C., is open for rent for Fair week, Oct. 25.

—W. C. Cowper will open his season in Blackmail at the People's Theatre on Sept. 13.

—It is announced that Frank Mayo has a Nordeck date at the Lyceum Theatre in this city.

—Mrs. Langtry plays an engagement of two weeks at the Fifth Avenue Theatre next October.

—Adelaide Randall closes season with her Bijou Opera company at Richmond, Va., on May 29.

—John H. Russell left for Chicago on Sunday night to finish preparations for the production of Stella at Hooley's Theatre next Sunday evening.

—Robert C. Hudson, manager for Fred. Warde, has engaged Eugenia Blair, Emmie Wilmot and Charles D. Herman for the tragedian's support.

—W. B. Bishop has bought a place at Schroon Lake and christened it Muggs' Landing. Frances Bishop, his daughter, will spend the Summer there.

—Mr. Aronson states that the receipts of Erminie at the Casino last week reached almost $10,000—one of the largest week's business ever done at that house.

—Charles Frohman left for California yesterday, partly on pleasure and partly to attend to the management of the stock company organized to play at the Baldwin.

—A reception was given yesterday afternoon and evening at the Japanese Village, in the Cosmopolitan Hall. Members of the press and friends of the management attended.

—Patti Rosa closes her season the week of May 24, at the People's Theatre, Chicago. Edgar Smith writes that the trip has been profitable and the star has "caught on." He has booked most of his time for next season.

—Lawrence Barrett closes in San Francisco next week the season which he began on Sept. 1. He has nearly completed the companies to support himself and Edwin Booth next season, and almost the entire time for both tragedians has been filled.

—The Mexican Typical Orchestra continues under the management of James T. Clyde, and is doing well despite reports to the contrary. The Orchestra will remain in this country part of next season, and will play in the East nearly all of this Summer.

—On Tuesday the owner of the Criterion Theatre, Brooklyn, called at THE MIRROR office to say that that house was for rent for next season. The present lease expires on August 1, and the owner invites offers from responsible managers.

—Dan Sully's Daddy Nolan will be put in rehearsal at Tony Pastor's next Monday. The cast for the play will be entirely new, with the exception of Dan Sully and Master Malvey. Among those already engaged are Max Arnold and Lena W. Cole.

—A. H. Christianson, advance agent for J. M. Hill's Pepita company, is in Boston preparing things for the engagement at the Hollis Street Theatre beginning on Monday night next. It will cover a period of two weeks. The troupe on the road will include the New York cast, and comprise altogether 107 people.

—Manager Zimmerman, of O'Neill's Monte Cristo company, is in town. He says the profits of a thirty-seven weeks' season approximate $35,000. Much valuable territory was left untouched—fallow ground for next season. Few changes will be made in the company for the next tour, which will open about the middle of September.

—P. H. O'Connor, better known as "Patsy," the acting treasurer of the Fifth Avenue Theatre, is to be married this (Thursday) evening to Miss Annie Lavell, of Greenpoint, at St. Anthony's Church, by the Rev. Father O'Hare. A reception will follow the ceremony at the residence of the bride. Already "Patsy" has been the recipient of some twenty costly presents as reminders from his friends of their wishes for his future happiness.

—F. C. Bancroft is the new manager of the Grand Opera House at New Bedford, Mass., for next season. Mr. Bancroft will limit the bookings and accept only the best attractions. New Bedford in ten years has jumped from 25,000 to 35,000 in population. It offers great inducements to managers booking the New England circuit, as it is only fifty miles from Boston and forty from Providence. There are no strikes and the manufactories are running on full time.

The Giddy Gusher.

I was heartily glad to hear a crowded house on Monday night welcome with prolonged greeting the sweet face and trim figure of Lydia Thompson. Of course, she played a beast of a piece. That's the common lot of all just now. I wouldn't know how to behave if I went to a show and found an attempt at common sense or a shadow of ability betrayed by the author.

* * *

Why, the other night I wanted to hear my Hopper do his new song (named after me), and I got half way down the aisle with one of the nicest ushers I know—almost as much of a daisy as French's head man over at the Grand Opera House—when I spied the author of a spasm, now being played in this afflicted city, sitting in my row. "Stop, young man," said I, laying a detaining 7 1-2 glove on his coat-tail. "Are you intending to plant me alongside that anarchist?"

"Your seat calls for it," replied he, consulting the coupon.

"No part of me calls for his proximity," shrieked I. "I would not be responsible for what would happen did I have the opportunity to grapple with that man. He has injured my feelings; he has fostered in my gentle bosom base longings for dark deeds. As I gaze upon his handsome features the character of the thug, the strangler, the garroter appear in a new and better light. Don't—for heaven's sake, don't—give me a chance to kill a popular author. I have a mother, one small brother, a fond sister and four maiden aunts. I am young yet—as things go. I'll come hear my Hopper another night," and I hopped out and uttered a thankful prayer that the Divinity that shapes my ends rough had removed me from such a danger as had threatened me.

* * *

Having had my little slap at the authors, let's go back to the actors. Dear Lydia Thompson! Why, it doesn't seem a year since I stood in the lobby of George Wood's Theatre, talking with Jim Fiske, George Barnard, Recorder Hackett and the two Corliss boys about the new-comers—Lydia Thompson, Ada Harland, Lisa Weber, Pauline Markham and Harry Becket.

And here on Monday, May 17, 1886, the same sweet voice, the same mischievous, childish smile, the same graceful figure is before me, very little changed in face, very little changed in spirit, and yet the little woman has been through many changes and much suffering. And my soul! Think of all the others I mention above! George Wood, awaiting burial a few blocks away. Jim Fiske, taken off by a bullet. George Barnard, a broken, used up man, surviving his usefulness, his popularity and his velvet coats, finally dying by inches from sickness in heart and body. Hackett sentencing sneak-thieves to be hung, and giving truant boys life terms in State Prison, going completely off his chump at last and perishing a lunatic. The Corliss young man vibrating between the city and the asylum, until he made a deviation in favor of Greenwood. Lisa Weber on the Bowery in a beer saloon, with a party of dizzy blondes, covering her stiff grey locks with a dreadful yellow wig. Markham, a shadow of her royal self, worrying out a precarious existence in villages and hamlets, playing The Two Orphans with four people. Harry Becket long ago in his quiet grave. Ada Harland married to a young man who writes treatises on Shakespeare's intentions.

* * *

Well, well! What a lot of dreadful things can happen to a few people in a few years. Lydia, you and I must look out. In the meantime make as many shekels as you can, and be as happy as you may.

Lots of the old adorers who have dodged the scythe sat in the house Monday night—John Hoey, Frank Lord, William Bond, George Law. Many dear men who have worn their hair off in the service of the Lord occupied front seats and re-lived the joys of the past. Instead of the stupid tableaux of Robinson Crusoe, if Lydia had raised the little curtain on the quartette in Ixion—Venus, Mercury, Jupiter and the Man at the Wheel—given a medley introducing "Beautiful Belles," "He's a Pal o' Mine," "Walking in the Zoo" and "Captain Jinks"—it would have struck a responsive chord in each one of those faithful breasts and been the feature of the evening.

* * *

One of the handsomest men you meet on Broadway of a pleasant afternoon is a fine, military-looking fellow whose beaming face is crowned by a treasure of lovely grey hair. His bright smile is identified with many a happy hour for almost all of us. He has ministered to our amusement for season after season. He has presided at public dinners. His has been the eloquent tongue to make speeches of welcome and utter final words of regretful parting when distinguished strangers have come and gone among us. He has stood beside dead friends, and rivaled Marc Antony in funeral oration. He has always been the pleasant party with a new recitation at all festive gatherings. He has hunted bugs with an entomological ardor known only to the Persian powder man. He is Harry Edwards. Jolly good fellow every time. He's going to have a testimonial at Wallack's, and the Gusher thinks of doing the "perche" if Abe Hummel will hold the pole. Everybody will be doing something on that occasion, and I can't think of being left out of the bill.

* * *

I was thinking the other day of a little gentleman to whom the theatrical profession is vastly indebted—an unselfish man of truly artistic nature—who deserves recognition on all sides, from the press, the "profesh" and the public—Napoleon Sarony. Did ever any one know of any good work to which that name has not been cheerfully appended? Does any one know of any ungenerous, worldly act ever laid at his door? He is an enthusiast in his profession, and as entirely oblivious of mercenary business interests as most all artists are. I'd like to see a good, substantial, rousing testimonial to his various merits as man and artist started for Sarony. His dealings with public people have been so liberal, he has worked so hard for their benefit, that I should think it would be a pleasure to pitch in and work a little for his benefit. I throw out the suggestion, feeling sure some appreciative party will take it up. Some live man like John McCaull could, without half trying, fill Wallack's some Sunday evening with a splendid audience, and put upon the stage a splendid entertainment for that gallant little gentleman and true artist—Napoleon Sarony.

* * *

If I want to see my friends this Summer, I shall go to London. As far as I can see just now, there will be no New Yorkers in New York by September. As Mrs. Duzenberry, who bought an atheist ring the other day, says: "There's a perfect Deuteronomy to the other side." All the Dixey gang gone; my Nathaniel going right away—why, the place will be a desert. Everybody I know is going but Leander Richardson. From reading his recent book, "A Dark City," I judge he never intends to go again. Leander may swim the Hellespont, and do a good deal of navigation, but crossing the Atlantic would not be for his health, I should say. Why, he's worse than Louise Eldridge, who waved a Yankee flag all the time she was over there, and bursts into applause whenever an eagle is mentioned. When Joe Howard lectured, the other night, he spoke of the "unflagging interest" in something. Louise broke out, like the measles, red and rash, and shouted approbation at the one syllable that stirs her patriotic soul like a spoon.

* * *

No; Leander's little gripsack will stop unpacked at home. He has walked into London without any rubbers. One of his critics says he has done it good-naturedly. Well, he has—just as good-naturedly as my departed friend, Yankee Sullivan, used to use up an adversary in the ring. He used to smile and smile and murder all the while.

When I call on Mr. Wales and Mrs. Guelph, I don't wish a letter from Leander. I'd perish in the Tower or linger in Newgate if it was known I knew him.

So he'll be left in New York most likely. But Nat Goodwin is going. He's sold his yacht; he's sold his family nag; he's rented his cottage, and he goes next week—unprofessionally and not for long; but still it's hard to bear a Summer without his gilt-edged jollity. And one day that young man will play in London, and when he does—good-bye. Nat Goodwin is the one comedian who will take those stolid old Britons off their lumps. I have taken more English people to see Goodwin than I ever have to see any other actor; I have talked with many English people about him, and I have never found one that was not carried away with his ability. Irving thought him the most amusing man he had met in America, and wished he could see him on the stage; for, said he, "If Mr. Goodwin is one-half as entertaining as an actor as he is as a man, he is truly remarkable."

Mrs. Langtry laughed at him till she cried. "London would go wild over Nat Goodwin," said she.

Henry Pettit said he had never met an actor who could be compared to Goodwin for causing merriment without effort, and that "he'd hit 'em in London."

Howard Paul says he is by all odds the funniest comedian he ever saw, and a man sure to make an immense success in London.

Dear old Harry Jackson said to me: "From all I hear America is going to give us a sensation one of these days in Nat Goodwin. Every Englishman brings back no end of praise for that actor."

William Terriss saw so much to suit London in Goodwin that he was very anxious to go into partnership in an English engagement with Nat.

No wonder, on the face of all this, I shake a little every time Nathaniel buys a steamer ticket. My only safety is that his wife, being an Englishwoman, likes New York so well she won't live in London.

* * *

I'm beginning to get returns from the portrait published in THE MIRROR last week. I sent three of 'em to as many aunts out of town. One wrote: "You must be working too hard; there's a weary look about your mouth." Another said: "I'm afraid you are going a dreadful pace; there's such a dissipated look about your eyes." A third advised me "to take things more philosophically; there was a scornful expression my nose had never worn before visible in my late picture."

Put a hot iron on my back, dear friends, and see how all those annoying features will come out. It's all due to the way Silas and his assistants fold up the paper. You'll see in a minute how, by doubling the paper, you'll find my ugliness increases. But photography has informed me of so much that I possess that it seems cruelty to animals not to wear a veil. However, having always been superior to any such little thing as good looks, the revelations of the camera don't set me back one inch. It was Tom Moore who drank a bumper to Susie:

> I know you will scorn her,
> Because she's a fright and her nose is so curled;
> But if ever you chatted with her in a corner,
> You'll vow she's the prettiest girl in the world.

* * *

To those who love their Gusher truly that picture will be harmless. But, the picture ain't so bad if it's pressed out. I lay a good deal of its criticism to Silas, who has a heavy hand, and no respect for the features of your

GIDDY GUSHER.

In the Courts.

The American Opera company has been sued by another of its singers. Annis Montague Turner is the plaintiff. She was engaged to sing leading soprano parts at a salary of $300 a week during the season from Jan. 4 to June 14, appearing three times a week if called upon. She has left the company, and now in the Supreme Court claims $3,800 as due her, of which $900 is for nine extra appearances. She says she has asked for this money repeatedly. The American Opera people admit the contract, but deny that they promised to settle the claim or that there was any provision for paying $100 for each extra performance. In a counter claim they want $3,000 damages, which they say they have suffered through Miss Montague's failure to satisfactorily sing parts allotted to her. The plaintiff's lawyer claimed that this answer was nonsense, and that Miss Turner had been recognized as one of the best members of the company. The case will be put on the short cause calendar and tried in a short time.

The lawyers who have been carrying on the suit of Emma Berger, the young American opera singer, who came over to this city after study in Berlin, and under the impression that she was to sing with the American Opera company, and on Manager Locke's refusal to employ her brought suit to recover $4,000 for breach of contract, put in additional briefs for Judge Donohue's perusal on Monday. Miss Berger signed a contract in Berlin with William Hock, as Locke's agent, to sing with the American Opera for $60 a week the first year and $80 the second. The defendant's lawyers ask in their brief that the Judge find that the lady was not entitled to recover salary on the ground that the contract made by her with Hock was not ratified by Mr. Locke, and that it was only provisional.

Love and Law, one of the plays that Milton Nobles has produced throughout the country this season, got into the courts last week on a question of authorship. Henry Wayne Ellis says he is the author of the play, and that he sold it for $500 down to Mr. Nobles, with the proviso that if the play met with success he should receive $500 additional. For the additional money he is now suing, and the case was tried before Judge Sedgwick, of the Superior Court, Special Term. In his story to the Court, Mr. Ellis said that the play was the result of his own thought, coupled with suggestions from his wife, who entered into the spirit of the plot. Mr. Nobles' version was that he had conceived the plot himself, and employed Mr. Ellis to fill in some dialogue and touch it up with some of the latter's literary accomplishments. For this work he paid Ellis $500, and owes him nothing more. The piece as now presented was very different from the Love and Law that Mr. Ellis turned out. Changes in the text were found necessary. Members of Mr. Nobles' company testified that they had heard the star speak of the plot long before the time set down by Mr. and Mrs. Ellis as that in which their joint efforts produced the play. Judge Sedgwick reserved decision.

On Tuesday afternoon Edward Solomon appeared before Judge McAdam, of the City Court, to testify, in supplementary proceedings, why he had not paid a judgment against him in favor of Mrs. E. M. Pond. Mr. Solomon told a little about how much it cost to live, but seemed in some doubt as to the amounts of money he has received recently.

"How much money have you received from Mr. Hill since Feb. 3?" was asked.

"Not less than $3,000," was the reply.

Afterward he thought he had received $3,500 from Pepita. A later date was then taken, but Mr. Solomon could not say whether it was more than $2,000 or $1,500 he had received during the time specified.

When asked what he had done with his money, he replied that he had paid debts and lived on it. He also told the Court that his wife did not contribute to the support of the family.

"Does she contribute to your support?" asked a lawyer.

"No; but she sometimes gives me money."

Mr. Solomon's board-bill, since August, 1885, had been $50 a week, and his other expenses were heavy. After hearing the testimony Mrs. Pond was doubtful as to her getting anything.

Signor Tommaso Salvini and his manager, Carlo Chizzola, are in trouble over the contract that was made between them, and just before the tragedian sailed for Europe he was served with papers in a lawsuit growing out of the same. The suit is brought by Chizzola to compel Salvini to stand his share of losses sustained during the past season, as Chizzola claims, owing to the failure of Salvini to live up to the terms of the contract. This contract was made on March 2, 1885, and took effect in October, 1885, continuing till the last week in April, 1886. According to its provisions Salvini was to receive thirty-five per cent. of the gross receipts and his manager the remaining sixty-five per cent. Chizzola was to pay all expenses, including the salaries of the company. Salvini was to appear five times a week in such plays of his repertoire as Chizzola might select. It was agreed that Salvini was to be provided with four candles nightly in his dressing-room, that he might have plenty of light in preparing for the stage. As regards the libretto, there was a separate clause by which Salvini was to get forty per cent. of the receipts of the sales of the books. Mr. Chizzola states that Othello was the most successful play in which Salvini appeared during the season, and that the receipts on the nights it was given averaged $1,504.44. King Lear was worth about $824 a night. In spite of this, however, Salvini often refused to play Othello and King Lear, claiming that he was tired of the plays and that Othello fatigued him. This, Chizzola says, caused a loss of $574 60 for each night Salvini refused to play the Moor, and in the aggregate $10,000. Eight times this winter Salvini had refused to give five performances in a week, causing a further loss of $824 60 for each night lost, while the salaries of the company went on as usual. Othello was given thirty-three times during the season, the receipts amounting to $26,541.75. La Morte Civile was given twenty-seven times, Ingomar nine times, The Gladiator twenty-five times, Coriolanus thirteen times, and King Lear six times. The receipts from these plays were $65,989.30. Salvini's share was $40,000 for the season. Mr. Chizzola further alleges that Salvini had refused to pay the loss of nearly $12,000, caused by his not standing strictly by the contract, and, moreover, that the Italian tragedian carries off to Europe with him $140 worth of candles which the manager had scrupulously provided. There was also a bill against Salvini for $263, sleeping-car expenses unpaid. Samuel French is dragged in as a party defendant, as Salvini allowed him to assume an interest in the recent Academy of Music performances, which Chizzola claims Salvini had no right to do. The suit has been brought in the Supreme Court. Chizzola's lawyer denied the report that it was at first thought advisable to secure Salvini's arrest, and make him give security for any judgment that might be obtained against him.

Brooklyn Grand Opera House.

Managers Knowles and Morris, of the Brooklyn Grand Opera House, have had a very prosperous season. With one exception, they state, it has been the most satisfactory of their management.

To a reporter of THE MIRROR they said: "We have presented the best of the popular melodramas to splendid business, such plays as Storm-Beaten and The Romany Rye playing prosperous return engagements. We have not confined ourselves to melodrama, however. Some of the best known stars in society plays, such as Kate Claxton and Charlotte Thompson, did a fine business in Called Back and Dark Days. The Dalys in Vacation and the Salsbury Troubadours were among our farce comedy attractions. We have also made a feature of new plays. Altogether we feel convinced that our patrons have been pleased, and that the combinations have been likewise satisfied."

"Will you repeat the same features next season?"

"Yes. So far our bookings are in the same line. We shall present the best attractions, without running after fancy attractions at ruinous royalties. During the past season we have presented all the companies announced by us with the exception of the Vokes combination, which was withdrawn for prudent reasons. In the future we shall again strive to not disappoint the public."

The splendid mounting of plays has been a feature of the past season at this house.

Almost a Full Year.

The plump figure of H. E. Wheeler, who has been in advance of C. R. Gardiner's attractions for many seasons, has become familiar on the Square. Last May Mr. Wheeler started out to pilot Only a Farmer's Daughter for a tour of "Fifty Weeks Without an Overcoat." This tour will be completed at the Third Avenue Theatre on May [illegible]. In speaking of the trip, Mr. Wheeler said:

"This has really been the most successful season in the eight years Only a Farmer's Daughter has been on the road. We left New York to open season in Canada. The trip through the Lake region and to Columbia was delightful. We played to San Francisco six weeks, and then came the Southern route East. We played the Winter months in the South, and never saw a snowflake. All reports to New York in the best of health, and well pleased with the results of the season. Miss Carlton has become better known throughout the country than scores of older stars. Next season she will be a leading attraction in [illegible] the Magic Queen. She will appear in the spectacle—not in the comic opera of the same name. Few of the newer stars have had such brilliant success in so short a time."

Amateur Notes.

As a first effort, the representation of Kate Jean Mayo's [illegible], at Turn Hall, last Wednesday evening, by the University Circle, was one of which any young organization might be proud. The performance went along with hardly a moment's delay, and the acting in the main was deserving of praise. In the part of Kathleen O'Connor, Ida Farnum herself possessed of some of the [illegible] that go to make up an accomplished actress. She dressed the part [illegible] and her delightful brogue was never for an instant forgotten. As Terence O'Reilly proved to be not only a [illegible] but an excellent vocalist, [illegible] a good Bernard Kavanagh, [illegible] fairy portraits of the [illegible] slightly exaggerated. Clara [illegible] pretty and ambitiously [illegible] Lydia Webb was a [illegible] Irish Kitty, although slightly [illegible] brogue. In the [illegible] Thomas E. Fenton [illegible] the audience, his quaint [illegible] humor. James Ryan was [illegible] handsome Father Courtney, [illegible] Courtland of E. P. Wilder [illegible] also praise. W. H. Wheeler [illegible] did well the little he had [illegible] gentlemen who assisted the [illegible] Silas—Black Rody, Percy Davis; Barney—Messrs. Wilder, Ryan, [illegible] D'Arcy and William Fenton. [illegible] parts were well taken by Messrs. [illegible] F. B. McDonald, Joseph Hall, [illegible] Livingston. The country [illegible] the Continental was [illegible] In the last act, Mr. F. Fenton [illegible] admirable appearance [illegible] Irish jig. Considering the [illegible] entertainment was due to the [illegible] had, as which John G. Sparks [illegible] company, assisted. A [illegible]

The undersigned of T. C. [illegible] Brooklyn Athenæum last Friday [illegible] was well attended, the [illegible] needed a pouring reception [illegible] as Teodie. A [illegible] prizes were given [illegible] Teodie, among [illegible] Old Cronies and [illegible] Young also appearing [illegible] Among those who assisted [illegible] deserving of praise were [illegible] Westfield, Harlem [illegible] H. Arnold, Ray Jones, [illegible] Morse, Harry M. Morse, [illegible] Randa Florence, John Owen [illegible] and T. H. Hayden.

The Pirates of Penzance [illegible] three acts, by Edward Fales Coward, [illegible] its first representation in the [illegible] Ann's Church in West [illegible] early part of last week, and [illegible] sterling work with many good [illegible] points. Mr. Coward, in the [illegible] Vladimir Pushkowski, sang with [illegible] spirit, while Mrs. James Brown [illegible] Countess Lydia, had a part that [illegible] perfection. Mr. Charles P. [illegible] Brocholoff, was an [illegible] scenes of the play called for, while [illegible] parts. T. Francis Sykes and [illegible] did well.

A Fancy Picnic of Russian and [illegible] ages were given at the residence of [illegible] Turner, last Saturday evening, [illegible] which included the following well-known [illegible] city people: Valentine Hall, Bessie [illegible] dell, Maude Turner, Miss Bessie [illegible] more, E. Fales Coward, F. H. [illegible] Carleton Kemper, Miss Cameron and [illegible] Smith, Miss Condert, James Brennan and Lawrence Turner, Jr., [illegible]

The Fool's Revenge was presented at the Brooklyn Athenæum on last Friday evening for the benefit of the Brooklyn Art School. J. H. Arnold made a good Bernardo, while the Doll' Aquila of Paul Dane lacked considerable in force, although the [illegible] handsome. T. H. Kent was [illegible] Fredfi, while Randa Florence as Fiordelisa and Fannie Rocke as Annette did excellently. Miss Culver was pretty and graceful as Brigitta, while the rest of the cast did well. Costume and stage setting were pretty and appropriate. The affair netted [illegible] 50.

At Hastings-on-Hudson at the Presidio Hall on the 10th inst., a sparkling comic operetta entitled The Midgets and the Genii was performed before a crowded and enthusiastic audience by forty students of the College of St. Francis Xavier. The performance was given with a skill and vim which made it an entire success. The operetta was specially written for the performers. The costumes were designed by Rev. W. Walsh, Prefect of the College, and the scenery representing the wheatfield and the home of the genii [illegible] was painted by Sydney Chidley, the scenic artist of this city. The entertainment was managed by the Rev. W. Walsh and the Rev. [illegible] Wallace and Mr. Frank Treanor, of [illegible]

Mrs. James Brown Potter will [illegible] of the Summer at Newport.

The Thalia Club will give an [illegible] and reception at their rooms, No. [illegible] Eighty-sixth street, this (Thursday) [illegible]

Myron Barnard and Charles [illegible] well-known newspaper men, are [illegible] the production of a new [illegible] Lexington Avenue Opera House.

Thomas Adams, president of the [illegible] of Brooklyn, left for Europe on [illegible] last Saturday.

PROVINCIAL.

BOSTON.

It was a strong week in Boston, dramatically. First, of course, at the Boston Theatre we had Salvini and Booth in Othello, and Booth and Salvini in Hamlet, the former for three nights and the latter for one. The performances seemed nothing short of perfect throughout, as each was seen at his best. I have always liked Salvini's Othello, and especially like the semi-barbaric grandeur and ferocity which he operates so strongly. Generally I like sentiment; but the sentiment of Othello, for instance, is to Desdemona sentimentality pure and simple, and sentimentality was the same in Venetian days as when our modern girls of refined tastes go crazy after some coarse negro minstrel or aggressively sensuous actor. Salvini and Booth, then, as Othello and Iago, realize perfectly the characters. Both acted splendidly, at their very best, inspired, doubtless, by the large houses, overflowing at each performance. And Booth's Hamlet was the same as of late, acted well and judiciously shaded. Salvini's Ghost was something to remember a lifetime. It was a ghost in appearance and tone. Marie Wainwright was commendable generally, both as Desdemona and Ophelia, though in the latter is the earlier rather than the subsequent stages. Barton Hill's King in Hamlet was the finest I ever saw; C. W. Couldock's Polonius was fine, as was young Salvini's Cassius and George W. Wilson's First Gravedigger. Mrs. D. P. Bowers made an excellent Emilia and a strong Queen. The Wilton Copes was given Tuesday night for the benefit of David Burley, and Romeo and Juliet Saturday night for the benefit of the door-keepers and ushers.

Our Society, given at the Park Theatre by the Madison Square co. during the week, has faults, not the least one of which is the Daly sin of attempted naturalization. The play, transferred from Paris to Washington, has no motive whatever, and hence its wit and humor, and their application to current life and foibles are lost at times completely. With the scene kept in Paris, the play would have been brilliant indeed. Yet there is to be said about this craze for adaptation that it will have one effect—that of encouraging and sooner making possible successful American authorship. The play was both staged and played superbly, without a hitch, a wrong inflection, a misconception. The chief honors were carried off by Annie Russell as Sylvia and Mrs. E. J. Phillips as her godmother, Mrs. Spencer, but the entire cast was good. Maud Harrison's Mrs. Tupper standing out notably. There was an echo from Bardwell Slote in William Davidge's Senator Montgomery, and from Bunthorne in W. J. Lemoyne's Reginald Kay. The only drawback to my enjoyment of the play was in reflecting on how much more superb it would have been if the scene had been left in Paris.

I have a faint recollection of how vulgar La Fille du Tambour-Major seemed to me half a dozen years ago, when burlesqued as it was by Marie Williams, Daisy Saunders, Fanny Wentworth, Alma Stuart Stanley and others; and so I went to the Hollis Street Theatre the other night with no intention of staying through the opera. But I changed my mind. It was a new work, as given by the Carleton co., with Ray Samuels as Suzon, Louise Paullin as Grisbet, W. T. Carleton as Captain Robert, W. H. Clark as Montabor, and others in essential roles. The opera really belongs to the better class of such works, and the entire co. realize the fun, and work consciously and successfully in presenting it. The singing by the four people named, not only in solos, but in concerted pieces as well, is excellent, and ranks with the best heard in light opera.

Mary Anderson appeared during the week at the Globe in As You Like It, Pygmalion and Galatea, The Lady of Lyons, and on Saturday night, to close her season, in Romeo and Juliet. The houses were large.

Adelphi Chalet was given by William Redmond and Miss Thorne, Barry at the Boston Museum during the week. Criticism on such trash is wasted.

The combination at the Bijou is good because, Nobody's Claim, with Joseph J. Dowling and Hattie Hanson at the Howard Athenæum.

Uncle Tom's Cabin at the World's Museum.

The Shadow Detective was the attraction at the Windsor Theatre during the week, with Dan A. Kelly.

Kennedy Rose Coghlan was in the city several days last week. Theatre parties were all the rage during the second week of Mary Anderson at the Globe Theatre.—Thomas Bailey Aldrich and his family occupied a box at the Boston Theatre to see Othello on the opening night of the Salvini-Booth engagement.—Henry E. Abbey made a flying visit to Boston last week.—William Seymour and wife (May Davenport) were at the Park Theatre on Tuesday night and at the Boston on Wednesday, to see Othello.—H. C. Barnabee and W. H. Macdonald and wife (Marie Stone) of the Boston Ideals, fresh from their closing week at Providence, were seen.—The audience at the Hollis Street Theatre Tuesday night, and on Friday night I and Manager Foster in the Boston Theatre parquet, were amusing with good nature.—Clinton Stuart (Wilkins) was in town last week anent the production of Ouf Society at the Park Theatre.—James Gilbert, where Ko-Ko I mentioned last week, and whose name gives the appellation to the Gilbert Opera co. that has been doing The Mikado on the New England circuit so successfully during the season, has secured the management of Oakland Garden for the Summer, for which I understand there were fourteen applicants, and will open as soon as weather sets in. When the opening occurs will be has not been settled definitely as yet, and whether the Garden is being put into thorough repair Mr. Gilbert was the originator of Pinafore on board ship at this garden, when Geraldine Ulmer made her first debut, and he is regarding several cautious letters about the matter for many bright reasons, whether he may not revive the attraction for the coming season. If the music is within the compass of her voice, I think his delightly charming wife (Florence Rose) would make a beautiful Josephine. At any rate, comic opera will rule largely during the Summer wherever he may go, appears.—Annie Russell was quite ill the last of last week, and on Saturday it was with great difficulty that she sustained her part in Our Society. Not being in the bill this week, she was going to Northampton to recuperate.—Sol Smith Russell, who has closed his season, is at home in Boston, remodelling his increased bank account with great satisfaction.—Manager J. B. Rossell beams all over from his return from Brooklyn. He is a happy stepfather.—Edwin Booth gave a breakfast to Tommaso and Alessandro Salvini Thursday morning, at which a number of well-known professional people, including William Warren, were present; and on Friday night a midnight supper was given to Salvini and Booth by Thomas Bailey Aldrich, the poet and editor of the *Atlantic Monthly*.—William Carroll, the popular banjoist, and boss the posters of William Harris, at present the successful manager of the Howard Athenæum, will have a benefit at either the Boston or the Hollis Street Theatre, on some Sunday evening soon, when, among other attractions, Mr. Harris and Mr. Carroll will appear jointly in white-faced comedy.—Fred. Wilson, the business manager of the Pat Rooney co., was a member of the Morris Brothers, Pell and Trowbridge's Minstrels, at the time of their great popularity at Ordway Hall in this city—a quarter of a century ago. Doubtless he would still "work up" with the best of them.—William Austin, of Austin and Stone's Dime Museum, will erect a pavilion on Park Square, the scene of the Park Square Garden of former years, and will open it May 24 with the Nick Roberts-Gardner two-ring circus, augmenting the ring performances with operatic, vaudeville and ring performances as occasion offers. Mr. Austin's experience in this line of amusement will doubtless make of this venture a success.—Boston is holding its breath in anticipation of the appearance, in Col. Sellers, of William Seymour in burnt cork as an old negro.—The second of the peculiar concerts by the Boston Symphony orchestra took place Saturday night at Music Hall. At the Sunday evening concert the Irish selections were largely given.—John C. Freund's lecture, "Ballets and Ballad the Footlights," at Chickering Hall, 12th, was a thoroughly enjoyable affair. Mr. Freund's comedy, though criminal, is never offensive, but indeed, on the contrary, rather pleasing; and the subject was delivered naturally by many stories, some humorous and some pathetic, and the brogues and dialects he gave in telling them were sometimes absolutely great and always clever. He had a good-sized and thoroughly appreciative audience.—At the Boston Museum the horrors of Adolphe Chalet gave way Saturday night to Ray Rice and Fabio Romeo as Fair Lady, for the benefit of Mrs. Barry, and it was pleasant to see this Sterling actress again in something worthy her powers. Both Mrs. Barry and Mr. Redmond were called before the curtain frequently, and the former was the recipient of numerous floral offerings.

MILWAUKEE.

The past two weeks have been devoid of interest in everything but strikes, riots and dynamite. Amusements have been affected probably worse than anything else, and both our places of entertainment have been closed. The Grand Opera House opened on the 17th, when we had a week of Pantomime. The New Academy opened on the 19th with Her Majesty's Opera co., under the management of Colonel J. H. Mapleson. Lucia was announced for the opening attraction, and was excellently rendered, but unfortunately the audience present was so small that the applause sounded almost like mockery. Signor Del Puente did not appear, his place being taken by Signor Galassi. There is a feeling of blissful anticipation in Lucia Johnson's room. He sings correctly and artistically, but his high notes give one the impression that one more second will snap them entirely. Signor Del Puente's magnificent voice is also very fine. Mlle. Fohstrom as Lucia was very fine. Her voice is sweet, sympathetic and well trained. She received much applause. The second act was remarkably fine. On the 19th Carmen was presented. Bizet is the title role. Mlle. Heuk has a contralto voice, and sings well; but her voice seems somewhat worn Del Puente as Escamillo repeated his success of the evening before, his Toreador song being the gem of the evening. The part of Michaela was excellently rendered by Mlle. Dotti. Mlle. Cavalazzi and the corps de ballet was advertised to furnish the incidental divertisement. Cavalazzi appeared but the corps was *non est*. The chorus is strong, both numerically and vocally. Sonnambula was presented at the matinee 19th, with Fohrtrom as the star, and Travista in the evening with Nordica as Leonora. Harry Lee starring in the Sea Ice, opens 26th for four nights, the last of which will be a benefit for the employes of the Academy.

Items: Litt's Traveling co. was at the Dime Museum last week, and did a big business. Lydia Thompson's Burlesque co. will produce Oxygen at the Grand during the week of the 31st.—The Lodge of Elks is now a settled fact, and at this writing the poor innocents are over in the hall, being initiated in mysteries of goat riding, pole climbing, etc., and wondering why they were ever born. When it is all over there will be a five-dollar-a-plate banquet at the Pennkintor. In fancy we can see Jake Litt's long legs tied in a knot around the greased pole, wondering how far it is to the top; and corpulent Manager Marsh thinking of home and mother as he circles round the room on the back of the sweet-scented billy, saying "what will the little lady have next?" They'll be sorry to-morrow.—Gilmore's celebrated band will give two concerts at Schlitz Park 23d.

PHILADELPHIA.

Business during the past week has been remarkably good; but it was undoubtedly but the last flicker of the candle, which will now die in smoke.

Evangeline, which has crowded the Chestnut Street Theatre, has proved to me a serious disappointment. It was unquestionably tame, and musically almost beneath criticism. Its merits can be summed up very briefly, for they were mainly embraced in the following list—pretty scenery, daintily colored costumes and faces and forms fair to the gaze. The Evangeline, Louise Montague, some few years ago had her claims to loveliness ably discussed at convocations of street gamins, and as I believe the verdict was then extremely favorable, I am not at all disposed to quarrel with the decision of such excellent judges. I am perfectly willing and happy to acknowledge—that which her many admirers then had no opportunity of discovering—that she is possessed of considerable histrionic ability and a remarkably good natural voice. Her lack of vocal cultivation, however, is painfully apparent, and she will soon find that the effort to drown both the chorus and the orchestra will rob her of an organ which is worthy of care and training. Irene Veronn, as Gabriel, is handicapped by the line on the programme which announces her as a good singer. What little voice she has is pretty, but her singing of the topical song was a dismal failure. The song may have been very funny, but her vocal efforts were so weak and her enunciation so poor that we were unable to tell what it was all about. George A. Schiller, as Le Blanc, was careful and painstaking even to a degree that somewhat marred his performance, because it thus lacked somewhat of spontaneity and abandon. This, however, was a fault that leaned to the side of merit, and although he was thus prevented from getting all the fun possible from the part, his acting deserves praise, and he gives promise of becoming a fine comedian when he gains confidence and freedom. Ed. Morris as Chief of Police, and Dan Mason as Captain Dietrich, were praiseworthy in the order named. E. S. Tarr as Basil played the part like an actor, and deserves only commendation. George K. Fortescue as Catherine made the part ponderously funny, as only he could do, and Messrs. Turner and Reynolds took good care of either end of the halfer. The best performance of all, however, was that of James B. Mafflt as the Lone Fisherman. I recall the last that it was he who many years ago created the part, and I do not imagine that a worthy rival could be found. He always remained within his proper sphere, making no attempt to steal attention or applause from others, but was at all times artistically and legitimately funny. I deprecate the attempt made by the management to pander to a depraved curiosity and taste by procuring press notices suggesting immodest exposure by mention of the scantiness of size and weight of the female drapery; and I trust I will not be accused of speaking from a sense of disappointment when I say that I failed to discover anything reprehensible in this respect as compared with other attractions of the same sort. Carleton Opera co., 24th.

At the Chestnut Street Opera House, Nancy and Co. achieved a most pronounced success. The orchestra was nightly driven beneath the stage, and every foot of standing room was occupied. Each of the old favorites in the co. received a most cordial welcome, and the charming comedy itself was instantly enjoyed. I have never seen happier audiences. On Friday night, for the farewell performance, The Magistrate was given for the only time here by this co., and after the participating members had responded to the final call before the curtain, Mrs. Gilbert, who was not in the cast appeared, amid a storm of applause, and at its close bid us farewell in a few kindly words. This week, Joseph K. Emmet; 24th, Edward Harrigan.

The Magistrate, as presented by John T. Raymond and his clever co., has had a very successful week at the Walnut Street Theatre. This having been the second engagement here, and only one change having been made in the cast, I will only say that all of the parts were well played and that the performance was thoroughly enjoyable. This week W. J. Scanlan; 24th, Kirally Brothers' new Black Crook.

At the Arch Street Theatre a somewhat perfunctory performance has been given of Gilbert's comedy, Engaged. Mrs. John Drew is an actress and a lady whose name and fame are very dear to us all. Half a century of stage life, during which time she distanced all rivals, is a career of which one may justly be proud, and we share in the pride, feeling that she belongs to us. Hence as the announcement has been made that she intends going upon the road next season and giving the younger generations in other cities the opportunity of studying her incomparable methods I trust I may be pardoned for suggesting that the part of Belinda may be omitted from her repertoire. The part does not fit her, and as there are many roles in which she can challenge competition, I trust she may discover no offence, but believe this to be the advice of many others who sincerely admire her genius, and will share in her triumphs. Sidney Drew still lacks the experience necessary to cope with the part of Cheviot Hill, and after awhile will himself acknowledge the truth of my words, and will then, too, doubtless own that it is folly to try to improve upon the lines written by Mr. Gilbert. Fidelity to the text is one of the characteristics of the true artist. The adjective I employed at the beginning of this notice was intended to apply more or less to the remaining members of the co. all of whom are capable of better work. Engaged continues another week, when the season at this house will close.

Henry Chanfrau has had a successful week at the National Theatre with Kit, the Arkansas Traveller. The excellent business done in this house this season has only spurred Manager Kelly to renewed efforts, and he has secured stronger attractions than ever for next Fall. This week Leonzo Brothers; 24th, The Shaughraun.

The Little Tycoon still crows the Temple Theatre, and as money is flowing into the coffers the date of closing remains in the dim future.

At the Central Theatre a border drama known as Black Hawks has fairly littered the stage with the dead and dying. The central figure was a crack-shot, who called himself Arizona Joe, and I should judge it cost the manager more for perishable props than for salaries. The thrilling situations and counterfeit bloodshed had the effect of giving a humorous character to the performance. The play was unworthy of the house. This week we are promised better things in Lillie Allyn's Oriental Minstrels, burlesque co., and Hill's Big Specialty co. I sincerely wish variety combs. might travel with shorter titles.

At Forepaugh's Theatre the appearance of Louise Pomeroy had the effect of very materially increasing the receipts. East Lynne was given at the matinees, and at night the co. gave a really excellent performance of The School for Scandal. The Lady Teazle of Miss Pomeroy will compare favorably with almost any that I have seen, but was at times too impetuous and too natural. The underbred country girl proved an apt scholar after her marriage to Sir Peter, and readily took upon herself the *sang froid* and indolent affectation of her associates, shedding her natural manners as a garment. George Holland as Sir Peter deserves unqualified praise, the refinement of his methods admirably fitting him for the part. Arthur Elliott proved himself a very capable actor by his excellent rendition of the part of Charles Surface, and if I found any fault in him it was that his laughter was a trifle too boisterous in the screen scene. Crypti Palmeni deserves especial praise for his fine portrayal of Joseph. The rest of the co. were fairly good. The costumes were handsome and the stage settings remarkably pretty, as they always seem to be at this house. This week, Widow Bedott.

The effort to produce the legitimate drama at the Arch Street Opera House has not proved a financial success. I cannot speak of the merits of the performance, as I was unable to find time to visit the house.

The Eleventh Street Opera House is still crowded nightly, and affords its patrons much genuine and innocent fun.

WASHINGTON.

McNish, Johnson and Slavin's Minstrels drew good houses first half of last week at the National. The "Kirmess" for benefit of Homœopathic Hospital, under the patronage of leading society ladies, ended week. The orchestra was floored over, and various dances were given by ladies and gentlemen, who have been rehearsing for weeks past under the leadership of Professor Marwig, of New York. The boxes were sold for $100 each. Seats were from $2 to $5, according to location. The attendance was good, and everybody enjoyed the affair. Allen Harrison this week in Hot Water.

The Winston Opera co. to fair houses last week in The Dispatch, this week La Perichole, next, Boccaccio at Albaugh's.

Herzog's was closed Tuesday and Wednesday nights. J. W. Hellinger, of the Louise Sylvester co., dropped dead as he was leaving the the Tuesday afternoon. Soon after, news was received of the death of Manager Herzog. The remains of Mr. Hellinger were sent to his home in Chicago. The theatre reopened Thursday. This week, James M. Hardie and Sara von Leer in A Brave Woman. The house will close for Summer vacation about June 1.

The May Adams Burlesque co. is at the Dime Museum this week.

Items: Annie Warren Story will read at an entertainment to be given at All Souls' Church, 26th, for benefit of Foundling Hospital. Music by members of the Choral Society.—Frank Pearson has been tendered a benefit and has named the 27th at the National. W. H. Macdonald and H. C. Barnabee of the Ideals and the Apollo Glee Club will assist.—Tim Murphy and James A. Mahoney are at home. The latter has been reengaged by Lotta for next season.—Agnes Huntington will sing at the Choral Society's concert, 19th, at Congregational Church. While in the city she will be the guest of Mrs. John Jay Knox.—Mrs. Adeline Duval's Dramatic Class which gave Engaged week before last so successfully, has been requested to repeat the performance next week at Albaugh's.

DENVER.

Celia Alsberg, they new star from California, has surrounded herself with the following people, who are her main support: Lewis Morrison, W. E. Sheridan, George Wessells, W. H. Thompson, Logan Paul, George C. Staley, Louis Belmour, Louise Davenport and Rosabel Roy. There are others in the co., but as their positions are not of much importance it is unnecessary to give names. From the above it will be seen that the co. contains unquestioned talent, and the distribution of characters for the production of Shakespeare's Cymbeline is very well made. The slight unevenness about the performance which was observable on Monday night was caused by the co. having worked together so short a time, it being only the fifth performance of the play. Certain it is that liberal expense has been exercised in fitting the co. for the preliminary tour. The costumes are rich, and everything has the air of being first-class. Of the star, I think most everybody likes her. She is young, goodlooking, has a clear, though not particularly expressive, voice, and acts Imogene with much grace. W. E. Sheridan never appears (to me) to such advantage as in his perfect performance of Louis XI. His Leonatus is marked by strong acting in places, but the character is not suited to him. The artistic hit of the piece is made by Lewis Morrison, who as Jachimo is rightfully accorded unlimited praise. Mr. Morrison does really a fine bit of acting in the bedchamber scene, and he is called out after it every time. Louise Davenport is all that can be desired as the Queen, and George Staley makes likewise an excellent King. W. H. Thompson and George Wessells are very clever as Belarius and Pisani, and Louis Belmour does Cloten acceptably. The battle scene was cut after the first night, thereby lessening the length of the play nearly half an hour. It was not especially attractive, anyway—battle scenes never are. To-night (Thursday) Measure for Measure, with Miss Alsberg as Isabella. The houses thus far have not been uncommonly large at the Tabor.

The "Madison Square" co. is still at the Academy, and doing fairly well. At the prices, it takes a good many people in the house to make a respectable financial showing. The co. is giving us a mixture of most everything. M'liss, Peck's Bad Boy, The Bells, The Danites and My Partner have been presented. Miss Bernard, the star, has very little ability. The co. remained another week. Ezra Kendall's Pair of Kids week of 19th.

California Hall is enjoying its usual prosperity. A few moderately good things in the varied bill.

Small Talk: Mr. Mack is in town, and heralds the approach of the Knights.—The executive staff for the Alsberg tour consists of Lewis Morrison, manager; Samuel Thall (who, by the way, is a most agreeable gentleman) business manager; Robert C. Vernon, treasurer; George E. Lask, representative, and George Wessells, stage manager.—The Nickel Plate Circus will not show on 18th and 19th, as I hear the license is more than it can stand. Charles Brooks is the agent, and has been here.—McFadden's U. T. co. is doing the Northern towns in the State. The Saturday matinee was the largest audience the co. had during its Denver engagement at the Tabor.—Mr. Knight played Baron Rudolph at the Tabor three months ago. The engagement was a light success, financially.—W. H. Thompson, with Miss Alsberg, was in the support of Jeffreys Lewis, when that lady visited Denver a short time ago.—W. E. Sheridan started on a starring tour from Denver five years ago.—Advices from Idaho Springs, a pretty little town in the mountains, say that a building there is being converted into a theatre by W. H. Bowler. The seating capacity will be 500.—The Elks gave one of their pleasant socials Sunday night, 9th, and a large number of guests enjoyed their hospitality. Members of the Uncle Tom troupe and Madison Square co. furnished the programme.—The date for closing the Tabor is fixed for June 19. The house will be closed for four or five weeks, and some costly improvements will be made—new carpets, new chairs, etc.—The Alberg co. plays the Leadville Circuit week of 17th. The first three weeks of week of 24th the co. will tarry in Colorado Springs, and take in the sights around that charming place. The last three nights will be put in in Central and Idaho Springs.—The Knights play the circuit, after their engagement at the Tabor week of 12th, and then return East, and close their season of forty-two weeks in Des Moines, June 12.—I hear Mr. Kern, our bill-poster, is to embark in the theatrical business in Golden.—Many improvements are noticed in the Academy. The ushers will be uniformed. The scheme of having the gallery mob enter from the Holliday street side is an excellent one. A system after that which is in operation in the Standard in St. Louis in the selling of tickets and the arrangement of seats, has been adopted.—Tony Denier has week of 24th at the Tabor, and the Broad Opera co. have the week following.

NEW ORLEANS.

With the termination of Adah Richmond's engagement at the Avenue Theatre, burlesque was taken off and comedy substituted. The success of this change is doubtful, as the audiences have not been near as large as when the charming Adah was disporting herself as Aladdin, the Beauty that Slept, etc. The co. is not as well suited to comedy as burlesque, or even comic opera. H. T. Craven's Meg's Diversion, or, as it was billed, Pigeons and Crows, followed by The Sublime and Ridiculous, has been the attraction this week. Charles Theodore, as Jasper Pigeon, was pretty good, although the audience frequently mistook his bursts of pathos and anger for humor and acted accordingly. J. H. Stuart, although perceptibly out of place, gave a very good performance of Roland Pigeon. J. H. Snyder has unfortunately a Dutch dialect, which made his impersonation of an English swell anything but correct. Andrew Morris was again assigned a speaking part. He did better than before. Upon Fannie Redding now falls the duties of leading lady, if such her position can be called. She disappoints no one and pleases all, as her performance of Margaret Crow in the comedy showed. Josie Norman and Belle Theodore did all that was required of them in a satisfactory manner. Whatever may have been lacking in Pigeons and Crows was supplied by The Sublime and Ridiculous, which went screamingly. J. H. Stuart and Andy Morris were in their element. The way they slung J. C. Kline around was a caution.

To have seen the amount of paper that Faranta put up for the World's Minstrels no one would have supposed it to be a local amateur organization. It only required a hearing, however, for the supposition to be made. I have seen within the past few weeks amateur dramatic and operatic performances, but for putting a person to sleep early in the evening amateur minstrels hold the medal. The only good things on the programme were the singing of William Vaugh and the contortion act of Byron and Bell. These two performers are very good acrobats and contortionists. They work well together, and should have no trouble in securing good engagements. Next week, Hume and Westley's Specialty co.

Robinson's Dime Museum closed on the 16th, to open again about Oct. 1. Many changes will be made during the Summer.

Apopthegmata: The success of the performance on the occasion of the second annual benefit of N. O. Lodge No. 30, B. P. O. Elks, not only added gems to the more or less resplendent crowns of the participants, but jingled dollars into the already well-filled coffers. The performance opened with an exceedingly well-rendered song by Fanny Redding, of the Avenue Theatre; followed by the Juvenile Ballet from the same place. The Rose Sisters, also from the Avenue, gave their most graceful dance—the Japanese Tanzanbaka—in a manner that elicited much admiration and praise. The Amateur Opera co. then gave the first act of the Sorcerer. J. Durel, Hy. Hyams and William Sumner again did well, while C. F. Cowan was exactly the reverse. Belle Fairchild, Kate Bridewell and Mrs. Grangnard repeated their former triumphs. Signor Faranta renewed his connection with the sawdust ring, and surprised everybody by appearing for the first time in many years as a contortionist. Belle Fairchild sang, in a very charming manner, "Faithless Love." After a short intermission Marks Kaiser, our most talented violinist, played, in a masterly manner, several several selections from various composers. During the playing of Mr. Kaiser there was a restlessness noted among the audience, which terminated into hearty applause as Marie Prescott stepped upon the stage and announced that she would give some selections from a lecture which she gave in New York some time ago. A full digest of this lecture appeared in The Mirror of Feb. 27. It is well worth reading. During the progress of her highly interesting talk, Miss Prescott had occasion to use the following words in praise of New Orleans and its people: "But the idea has brought about the conviction on my part that if I could make as many acquaintances—friends—in every city as I have made here in New Orleans, the fatigue of travel and labor of art would be made easy. As the guest of your city, I have been the recipient of so many delightful favors, so much flattering attention, that I can only reiterate a wish already often expressed: 'Oh, that every city in America were like New Orleans!' But as I know your hospitality and generosity is as rare as it is charming, you may know that I have always felt the strongest yearning to return to New Orleans, where I have found such warm sympathy, interest and friendship." The applause and floral offerings bestowed upon her were in such profusion that she responded and gave a capital imitation of "Jaunty" Raymond. The audience testifying by their repeated applause that they wanted more, she was compelled to appear and speak, which she did as follows: "Ladies and gentlemen—I thank you for this demonstration of your kindness. I will not say good-bye, but *au revoir*, for I expect to soon set here." A scene from Aladdin was then given by Adah Richmond, Charles Theadon and J. H. Stuart, after which the brothers, attired in the full regalia of the Order, and led by J. H. Stuart, sang "Auld Lang Syne."—Eugene Gorman, for many years connected with lakeside theatricals, has gone North to organize a vaudeville co. for Milmbury, one of our three resorts.—New Orleans has been particularly fortunate in theatricals this year. The stock at the St. Charles was equal to any in New York, and now we are to have that superb artiste, Marie Prescott, at the Avenue. The season will be brief, perhaps two weeks. Pygmalion and Galatea will begin on Sunday night, with Miss Prescott as Galatea and R. D. Shepard, our leading amateur, as Pygmalion. Seats are selling rapidly, and I have no doubt that Manager Lowden will make money, notwithstanding the expense incurred in securing Miss Prescott.—Adah Richmond rests here a week, when she goes to New York by steamer.—Marks Kaiser, the violinist, has gone to Cincinnati, where he will represent the *Times-Democrat* at the May Musical Festival.—Bessie Bernard is distinguishing herself at the Avenue. On Monday she was given the part of Mrs. Newtell, in Pigeons and Crows, at an hour's notice, and rendered it in a manner fully equal if not better than the lady whose place she took.—There will be no opera at Spanish Fort this season, all rumors to the contrary notwithstanding.—G. F. McDonald, of McDonald's Opera House, Montgomery, Ala. was in the city a short time ago making strenuous efforts to secure Miss Prescott and Mr. Shepard for his theatre. Success doubtful.

SAN FRANCISCO.

MAY 11.

The Alcazar and Grand were each without an attraction. The Standard, under the management of Will Barnett, did a good business with Fred Millis, the clever ventriloquist, character actor and one-man-show worker. Harrison and Gourlay did fairly well at the Bush, especially so as this is their second season there in a second consecutive month. The second week of Field of Gold at the California was fully up to the expectations of the management. Lawrence Barrett's business dropped, after his brilliant opening, to a painful smallness, and so continued throughout the week of Hernani. I trust it will improve this week, and I believe it will. The bill, at least, will vary sufficiently each night to make it so, if it is possible. Last night Yorick's Love and David Garrick drew out a splendid audience. The same programme to-night. Wednesday and Thursday night and Saturday matinee, King's Pleasure and The Wonder; Friday, Richelieu; Saturday evening, Hamlet.

Arthur B. Chase, who is directing Mr. Barrett's tour, informs me that the season ends here; also that he will be manager for Edwin Booth next season. There is more quiet elegance in Arthur's card than is that of any manager who has come to the Coast this season.

The Tivoli never wearies of doing well. The bill this week is growing in popularity, and it now looks as though two weeks of it will not be sufficient to satisfy the Krelling Brothers' large and friendly following. Last night installed Pygmalion and Galatea and Flirtation in their second week with another large and well-pleased audience.

Harry Lacy's Planter's Wife co. made its introductory appearance to a 'Frisean audience last night, at the Bush Street Theatre, with Louise Rial in the title role. The audience was large and kindly, especially so to Miss Rial, an old friend, and to whom was extended a genuine California greeting, made up of applause and flowers—a greeting that must have reminded the handsome woman and clever artiste of other friendly receptions here, for she has had others, and will have them whenever she comes. The play is not new to us, although some of the players are, and for this reason the critics have exhaustively reviewed the work, giving credit where credit is due, and reflecting the faults or weak points where they existed. Manager Hall has mounted the play beautifully, and his orchestra, barring that of the Tivoli, is the very best in San Francisco. Frank Sanger's Bunch of Keys follows.

The California enters on another fortnight of burlesque. This time with Ali Baba; or, The Thirty-nine Thieves, written by that prince of travestie, Henry James Byron, one of the most prolific writers of extravaganza in his day. Fairy and nursery tales, the libretti of operas have been put through the alembic of his brain in order to furnish laughing material for the million. The original Forty Thieves was brought out as a musical romance in the early part of the century, and was the combined production of four authors, the outline having been sketched by Sheridan from the tale in the Arabian Nights, the dialogue written by his brother-in-law, Ward, the music composed by Kelly, and the whole revised by Coleman. In this shape it was first put on the New York stage on the 20th of March, 1820. Byron's arrangement, however, is a different affair altogether, and, in addition, as it was produced last night was a summary of specialties: The Emily Zola troupe in a Japanese Perche act; Emerson, Leonard, Clark and Odell, the high kickers, in Fun on the Quiet; Ben. Clark the popular tenor; the dancing elephant; a burlesque minstrel scene, with Bishop and Mrs. Rankin on the ends, Reed as interlocutor, and an Amazon march by forty young ladies, led by Edith Woodthorpe and Helen Conklin. The new music includes Mullaly's new cigarette song, the robber's match, "We Are 30;" Reed's new budget; duets from the Gypsy Baron and Crispino; the "Kootzie Polka;" Bishop's new topical songs; Frank Howard's "Two Little Ragged Urchins;" a barcarole, "The District Telegraph Boys" (words by E. D. Price; music by J. D. Redding); Woodthorpe and Conklin in double songs and dances, and the topical song, "Read the Answer in the Stars." Here is the cast proper: Ali Baba, C. B. Bishop; Hassarac, a bad man, Charles Reed; Ganem, a ragamuffin, Mrs. McKee Rankin; Abdalla, robber chief, Miss Adele Waters; Cassim, black sheep, C. G. Ray; Mirza, gentlemanly burglar, Joseph Holland; Hassan, improper person, C. G. Greene; Geronimo, a poor Indian, G. Osbourne; Orcobrand, enchanter, Annie Lockart; Cogia Baba, Ali's better half, J. J. Wallace; Zaide, Cassim's spouse, Emma Marble; Morgiana, slave to Cassim, Mabel Bert; Ardinelle, a forest fairy, Miss Saxon; Selim, one of the boys, Edith Woodthorpe; Fez, another of 'em, Helen Conklin.

J. H. Haverly has taken a lease of the Standard Theatre for three years, and intends to give minstrelsy a boom in this city if his old managerial skill has not deserted him. His principal aid will be William Sweatnam. The policy to be pursued is, we understand, engagement of the best people and a rapid succession of novelties. Mr. Haverly has been living for the last five or six months in that loviest village of the mountains—Auburn—where the balmy air is heavy with the perfume of roses. Needing health, he has devoted these months to gaining it, and now looks as well as he ever did in his life, and is filled with the same ambition that possessed him in "life's morning march, when his bosom was young." Arrangements will be completed and the Standard thrown open to the public about the 29th of this month.

The regular stock dramatic season will begin at the Baldwin immediately on the conclusion of Mr. Barrett's engagement. Manager Hayman announces that he has made arrangements to present several of the latest New York successes, and sends the following corrected list of the co. engaged. They are promising names: Messrs. Robert B. Mantell, Joseph Haworth, W. J. Ferguson, Charles Vandenhoff, Rowland Buckstone (their first appearance in this city), Henry Miller, Owen Fawcett (first appearance in seven years), W. H. Crompton, Maurice Barrymore (who comes direct from the Haymarket Theatre, London), James Cooper, L. J. Henderson, Errol Dunbar, George H. Cohill, Alfred Fisher, Sophie Eyre (from Wallack's Theatre), Florence Gerard (the distinguished English comedienne), Mary Shaw, Louise Dillon, Kate Denin, Kitty Wilson, Ada Dwyer, Mrs. Alfred Fisher, Agnes Thomas and Mrs. E. Saunders. David Belasco will act as stage manager. The season will be directed by Daniel Frohman.

Coast Drift: Critic Bunker, in the *Daily Report*, says: "Mr. Barrett might pick and choose among fifty waiting-maids and not find one as slimsy and boneless as Miss Maloney. Cherubini, in a red necktie and a proscenium box, applauding Hernani, was a feature of the Monday night performance. The singing in Hernani was as bad as that to which Mary Anderson introduced us in As You Like It. And this was awful."—Sapho, a dramatization of Alphonse Daudet's sensational novel, will be put on at the California after the reign of burlesque. This version is said to be the work of G. B. Densmore, dramatic critic of the *Evening Bulletin*.—F. C. Mosley, of the Barrett co., will shortly join Louis James and Marie Wainwright, who are about to organize a co. for the production of several new tragedies. He is the last member of Barrett's old co.—Betsy B., in the *Argonaut*, says: "Clay M. Greene and Sloane M. Thompson have at last found a Chimpa who fills their idea of a heroine, and have started her on a tour. She is a Chicago girl, a Miss Louise Litta, and reported to be peculiarly talented. Quite a number of Clay Greene's plays have lately been turning out well, and success seems to have come to him. Just upon its threshold he has met with a terrible affliction, in the death of his only daughter, a lovely girl of twelve years, to whom he was passionately devoted."—McKee Rankin went East last Thursday. What for, is not said; but most presumably in the interest of the Eden Musee, shortly to open in conjunction with his California Theatre.—This is from George Barnes' column in the *Call*: "George M. Ciprico intends leaving for the East in a week or two on business, chiefly to investigate William Redmund and Mrs. Thomas Barry in regard to a literary and dramatic theft he has suffered at their hands, the first information of which he had in the following despatch to the New York Mirror: 'Waterbury, Ct., April 27.—The Redmund-Barry company produced for the first time their new play, entitled Adolph Challet, recently purchased by Mr. Redmund, at the People's Theatre, last evening. The company is a most excellent one, and the play made a decided hit, the principals being called before the curtain several times.' Inasmuch as Mr. Ciprico had written and copyrighted Adolph Chalet and had made arrangements with Fred de Belleville to bring it out in the East, this cool appropriation of his property rather surprised him. He can only account for the situation on the supposition that the play has been stolen by some one of the many managers who have held it for reading. Mr. Ciprico intends to begin legal proceedings against Redmund and Barry at once."—Eugenia Blair and Ian Robertson—brother of Forbes Robertson—made their first appearance with Lawrence Barrett last night.—The Duff Opera co. will open here August 30 in A Night in Venice.—I haven't seen him yet but hear that Daniel Frohman has arrived.—Fun on the Bristol, under control and management of Harry Neimann and Mr. Goldstein, will likely open at the Alcazar May 24, preparatory to an extended tour of the Coast.—The Grand is expected to reopen shortly under management of Fred Bert, who will bring out the spectacular Snowflake.—Woodward's Gardens attracted 19,000 people Saturday and Sunday to see Iagourine and Orlefsky in their sword encounter. Other interesting specialty features.—Haverly will alter and improve the Standard Theatre.

ST. PAUL.

At the Grand Opera House the Hanlon's presented the brilliant spectacular illusion, Fantasma, 10th, 11th, 12th, four performances, to very good houses. Certainly a pleasing and enjoyable entertainment. The scenery and stage appointments were excellent, the mechanical tricks and changes marvels of the showman's art, the tableaux effective and a strong feature. The two Hanlons, George and William, are masters in their line. Alex. Zanfretta makes a good clown and kept the audience in good humor. Kate Davis and Ida Morrissey appeared to good advantage. Little Aimee was excellent. The performance gave great satisfaction. Wilson and Rankin Minstrels, 13th, 14th, 15th and matinee, drew good houses. George Wilson and Carl Rankin are excellent comedians and kept the audience convulsed. The Layton Brothers are good acrobats. The posturing of William Muldoon was a feature. The musical act of Rankin, Adams and Casey was a novelty. The burlesque on The Mikado was a hit. The Grand is closed this week. Dan Thompson, 24th, week.

Exposition Rink: The famous Gilmore Band gave three concerts 14th and 15th to immense houses. The band did fine execution; especially were some of the solos beautifully rendered. Letitia Fritch deservedly won great favor. Zelie de Lussan acquitted herself admirably and to the delight of her many admirers in St. Paul. Signors De Carlo and Raffayolo, B. C. Bent, E. A. Lefebre, Fred Lax and Herr Stockigt well deserve mention. The concerts proved an artistic and financial success.

Olympic Theatre: Week of 10th, Alice

rounded themselves with a corps of competent and courteous assistants, who all work earnestly for the success of the enterprise. That they are ardent admirers of THE MIRROR was shown by the excellent treatment accorded your representative, and I wish to thank them for their courtesies.—The Cole show had a fairly successful opening week at St. Louis, the weather not being of the most favorable sort for tent exhibitions. They are to be here June 17. Barnum, on his regulation farewell tour prior to his departure for Europe, comes August 8.—The King and Burke show have but few cars, but what they have are not equalled by the equipment of any railroad show I have ever seen. Their baggage car and sleeper are complete in every respect for the purposes for which they were built.

PITTSBURG.

At Harris' Museum the Wilbur Opera co. opened its second engagement this season, 10th, and played the week to good business. The Mikado and The Mascotte were given. The co. remains another week, during which Girofle-Girofla, Olivette and The Mikado will be given alternately. Colleen Bawn, 24th.

Si Slocum, as interpreted by Frank Frayne, his trained dogs and dead-shots, drew fairly last week at the Opera House. The house will remain closed until the 24th, when the Bristol Equirationals come for a week. Ellsler and Weim Mikado co., 31st, week.

At Library Hall Keller the illusionist opened 10th and played to moderate business. On Thursday evening, 20th, Manager Chalet is to be tendered a benefit. The Lillian Burkhart co., Byron W. King, Mrs. Sawyer and daughter, and the Lewis Serenaders have already volunteered.

Fisher-Wills' Cold Day co. played last week to good business at the Academy of Music. The co. is an excellent one of its kind, and the performance overflows with good singing and boisterous fun. Frank Wills and Perkins Fisher are very clever in their respective parts, and the co. furnishes good support. Sid C. France, 17th; The World's Minstrels, June 7; Hume and Wesley's co., June 21.

Items: Chalet's Sixth Street Museum is a thing of the past. The hall will be transformed into an entrance to the New Bijou Theatre.—Gilmore's Band assisted by Letitia Louise Fritche, will give three performances at the Grand Central Rink, opening 28th, under the management of Fred. Parke.—Frank Frayne closed his season here.—Scott Snow, Otto Thorbahn and George Miller, all of Harry Williams' Academy orchestra, are about to leave the city.—The regular season at the Academy closes, 2d.—Dr. McDonald will accompany the Ellsler-Weiss Mikado co. in its travels through the wild western part of this State. It is the only co. that has so far carried its own surgeon. The country through which the co. intends travelling is considered very dangerous.—William Davidge, Jr., was in town, 16th.—The regular season at Library Hall closed 15th. The theatre will be opened occasionally for school commencements and one or two dramatic entertainments, until the latter part of June, when the repairs for the Bijou Theatre will commence.—A Miss Fennester, from Washington, joined the Wilbur co. here.—Will. Childs, late of *The Post*, has given up dramatic criticism and accepted a more lucrative position with a local Natural Gas Co.—Manager Adams, of the Cold Day co., is a good fellow, although he does think Pittsburgers are rather slow at tumbling to the meaning of his Cold Day jokes. He proposes to furnish diagrams the next time he comes here.—Harry Ellsler proposes to uniform his Mikado co. so that it can be distinguished from the McCaull and Stetson cos.—Manager Harris was in town 15th. He left plans for several important changes in his house here.—Joseph Armand takes James Conly's place in the Wilbur co. for the Summer, singing tenor roles.—Perkins D. Fisher, of the Cold Day co., was last here with Janauschek. He is a clever comedian.—Our townsman, John Hart, has the best wishes of his fellow citizens for his success in Europe.—The United States Circus played here 15th to good business.—The opening scene of A Cold Day has been changed from a restaurant to the beach at Long Branch.—Emma Juteau and George Brown, of this city, joined the U. S. Circus 14th.—Lizzie Jeremy has several good offers for next season.—Maude Atkinson and co., of this city, will shortly close season and return home.—Sid. R. Ellis has returned home.—Charles Seanor has severed his connection with the dramatic profession, so I hear.—A. J. Sheddon went to Buffalo, 15th, on pressing business.—Julia Christian, who has been with the Louise Sylvester co., will join the Wilbur Opera co. to take Miss Ferris' place during the Summer.—B. W. McIntosh, of this city, has been engaged to appear in the new play by Mark Twain and W. D. Howells.—Col. George Starr writes that he is doing well with his opera co. way out in Kansas.—John Brand has a very tempting offer from the American Opera co. for next season. He has it in black and white, and exhibited it to several friends in this city. John is, however, declining all offers for next season, as he desires to rest a year and build up his voice.—"Billie" Turner is again in town. An enemy of William's told me Bill had come to town to join the Ellsler-Weiss Mikado co.—Harry Williams will shortly leave for his Summer home at New Bethlehem, Pa.—Jimmy Conly is being handsomely entertained by his numerous admirers in this city.

DETROIT.

The Mapleson engagement at the Detroit occupied the first three nights of the week, Her Majesty's Opera co., presenting Carmen, La Traviata and Manon. Monday night the performance was attended by a fair-sized audience, who were not in the least disappointed in the rendering of Carmen. Minnie Hauk, in the title role, shows much dramatic ability, and her singing qualities are superb, her voice being fine and melodious in every tone. Her saucy face and coquettish style are exactly suited to the character of the gypsy girl. The popularity of Signor Del Puente was evidenced by the merited double encore he received for his Torreador song. Mlle. Bauermeister as Michaela is very pleasing. She has a fine-tempered voice, flexible and clear, and made a lasting impression. The chorus was very evenly balanced. Tuesday night La Traviata was presented, with Mme. Lillian Nordica as Violetta. The attendance was the lightest during the engagement, but the admirers of that opera were very enthusiastic in their appreciation of the excellent rendition of Violetta by the prepossessing Nordica. She proved a happy surprise to the audience, and established herself a favorite at once, the occasion, too, being her first appearance in the city. On Wednesday night Minnie Hauk again claimed the attention of a large and fashionable audience, Manon being the opera, and the first presentation here. The Manon of Minnie Hauk is perfection both in a musical and dramatic sense, and the performance throughout was admirable, the Des Grieux of Signor Gianini being also deserving of much praise. The utmost harmony prevailed between the principles, the chorus and Signor Arditi's well-drilled orchestra. The rest of the week was filled by the melodrama, Shadows of a Great City. The attendance was rather light—in fact, the smallest business this co. has ever done here. The co. is made up of good material, and includes the witty and muscular Annie Ward Tiffany, who does as much to keep theatre-goers in good humor as any living comedienne. Gilmore's Band 26th.

At Whitney's Grand the only attraction of the week was the new Adamless Eden, presented by Lilly Clay's co., a fresh-looking lot of females. Audiences composed of the male sex in limited numbers.

The business at the People's Theatre and Museum continues good at cheap prices. Tuesday evening Louise Sylvester and her co. are billed for a season in her new play, A Hot Time.

Squibs: The cyclorama of the Battle of Gettysburg, under the management of Mr. McClelland, still draws wonderfully.—Charles Stow, of Barnum's show, is in town billing for July 5. Mr. Stow states that the labor muddle has somewhat diminished receipts this season.—The American Opera co. will present the operas Orpheus and Eurydice, The Flying Dutchman and Lakme at the Detroit June 14, 15, 16, and notwithstanding the high price of admission will probably draw largely in this musical town.—Colonel James E. Henry, the hustling bill-poster, is endeavoring to gobble the entire posting business of the city and shut out transients by charging a big license.—Manager Whitney informs me that he will probably begin to build his new theatre soon, but will not give up the Detroit.—Messrs. Sackett and Wiggins, who control dime museums in St. Paul, Minneapolis, Indianapolis and Grand Rapids, have rented Beecher Hall and will open the Japanese Village therein on the 17th for a run of several weeks. H. Kelly will act as advertising manager. Charles E. Blanchett is also interested in the exhibition.—Topping and Fisher, the building contractors for Charles White's new theatre, say they will have the building finished by Sept. 15.—Rich's Great Eastern Railroad show will exhibit here on the 27th, 28th and 29th.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The house was closed on Monday and Tuesday of last week, and on Wednesday two performances by a local juvenile co., in The Mikado, were given with excellent effect for such young singers. A packed house greeted Thatcher, Primrose and West on Thursday night, and the performance was a very good one. Margaret Mather in Leah came for Friday evening, and drew a large house, giving undoubted satisfaction. At the Saturday matinee the young lady gave her charming impersonation of Juliana in The Honeymoon, and the members of the fair sex turned out in full force to give her a cordial greeting. Romeo and Juliet, in the evening, attracted another large house, and closed a very successful engagement. Miss Mather shows remarkable improvement since her last visit here, and is assured of a warm welcome whenever her steps tend this way. On Tuesday evening a concert by the Schubert Club, a local organization of merit, will be given. Wednesday brings the Emma Abbott co. for two nights in The Mikado and La Traviata, and on Friday evening a benefit performance of a musical nature will take place, being a complimentary testimonial from Mrs. Leland to the opera house orchestra.

Museum (Jacobs and Proctor, manager): The engagement last week of the Zozo co. proved very profitable, and gave pleasure to all who attended the performances. N. S. Wood will appear during the current week in The Boy Scout and The Boy Detective.

Brevities: Mrs. Leland has kindly offered the use of the theatre for an amateur performance in aid of the bi-centenary fund, which is to occur on June 22.—On Monday of next week the Alfa Norman Comic Opera co. will begin a short season at the Leland, presenting The Mikado and Bohemian Girl.—On Friday last Jacobs and Proctor donated the proceeds of the Zozo matinee to the bi-centenary fund.—Madame Girard Gyer's Burlesque troupe will provide entertainment at the Central Theatre this week. After the performance of Zozo at the Museum on Friday night an interesting event occurred, which was witnessed only by the members of the co., the attaches of the house, newspaper men and a few invited guests. It was no less than a marriage on the stage, the interested parties being Harry Barrymore, the juvenile man of the co. and Mabel Billings of Boston. George H. Adams and Toma Henlon officiated as groomsman and bridesmaid, and the ceremony was performed by the Rev. H. A. Starks of this city. After hearty congratulations from the assemblage, Mr. and Mrs. Barrymore proceeded to their hotel where they entertained their friends during the remainder of the evening. Mrs. Barrymore joined the Zozo co. here on Saturday, appearing at both performances.—Another pleasant event occurred on Saturday evening. It was the birthday of George H. Adams, and the members of the co. presented him with a beautiful floral offering, and the manager, Mr. Frank, gave him a handsome diamond locket; quite a week for the Zozo co.—The town is billed with Forepaugh's posters, and the show will make its appearance here on Monday next.

JERSEY CITY.

The Madison Square co. appeared in May Blossom at the Academy, 13th, 14th and 15th, to good houses. It is entirely unnecessary to speak of the merits of this excellent co. only to add that they were appreciated. On Saturday evening the stage was fairly strewn with flowers by admirers of Georgia Cayvan. Messrs. Maginley, Comston, Robinson, Eliza Logan, Little Maud Thompson, and the rest also receiving their share of applause. McIntyre and Heath's Minstrels gave a fair performance to medium houses 17th, 18th and 19th. The remainder of the week will be filled out by Gillette's Private Secretary co. Banker's Daughter, 27th, 28th and 29th.

George Gray's People's Theatre has the Australian Pantomime troupe this week, which at cheap prices ought to draw good houses. Mr. Gray has had considerable bad luck lately, but hopes to weather it and come out all right. I understand that George Bunnell, the museum man, is after this house again.

There is some talk of rebuilding the old Arcade Theatre and making a combination house of it; but this has been mentioned so often that I place no credence in it, and will not until the mechanics are at work on it.

At Hoboken: Mr. Cronheim is making many improvements in the Germania Garden Theatre, the addition of boxes and general painting and cleaning giving the house quite an attractive and cosy appearance. The garden is already opened, but is as yet incomplete, Mr. Cronheim intending to beautify it with flowers and plants. The attendance is excellent. The bill last week included George Kaine, Hilda Rudolphy, Lawlor and Lang, and Arthur and Jennie Dunn, in specialties, and Kathleen Mavourneen by Ed. Clifford, J. W. Macready, Mai Estelle and the rest of the excellent stock co. Mr. Cronheim informed your correspondent that he proposed to run this style of entertainment all Summer, and I think it will prove successful.—Wareing's new theatre is getting along very slowly, not having reached the level of the sidewalk yet.—The bill this week at Cronheim's consists of two small comedies and several first-class specialties.—Barry, the concert-saloon man, is arranging to build a variety hall here.

LOUISVILLE.

Macaulay's was reopened Thursday, 13th, the attraction being Lillian Spencer in Anselma. As predicted, notwithstanding a good co. and a fine presentation, business was poor. The star shows marked improvement, dresses the part well and suffers nothing from comparison with Minnie Maddern or Janish in the role. The co. in which are Al. S. Lipman, Raymond Holmes, Charles Stanley and Bessie Taylor, is the best yet seen here in the play.

John Dillon in State's Attorney drew moderate business only at the Museum. The extremely warm weather influenced the attendance. The play and the co. gave general satisfaction, and the star established himself in the favor of his audiences. The Banker's Daughter, 7th.

Riley and Fey's co. in Ragged Jack did a fairly good week's business. Cunningham and Cullen, Carrie De Haane and little Gertie St. Vrain introduced their specialties, the play which is neither good nor very bad, concluding the bill. Edith Sinclair in A Box of Cash, 17th.

Items: The Colored Jubilee Singers drew good audiences to their performances at The Masonic, opening 13th. The entertainment they offer is novel and pleasing.—Ed. Morbach, musical director at the Grand, has made of the orchestra at that house an organization second to none of a similar kind. His selections are always popular and encores are not infrequent.—C. W. Roberts, in advance of Edith Sinclair, is in town.—A large delegation of visiting professionals took in The Derby which, by the way, was a big attraction. There were over 18,000 persons in attendance. Fine sport.—The season at Macaulay's is now over. It was a profitable and a notable one in that a finer class of attractions were offered than ever before. A glance at a file of THE MIRROR will show the very best things on the road have followed each other to uniformly good business. Manager Macauley has in Eugene Elrod, Buchanan McKinney, George Bailey and Chat. Elrod, assistants, who popularize the house and capably discharge onerous duties.—Bartley Campbell's troubles are heard of with regret. He was once a reporter on a local paper in this city, and was well-known here in his obscure days.—Tody Hamilton is preparing the way for Barnum, who comes 29th. The Jumbo "racket" is being worked for all it is worth.—Al. Lipman's progress gives pleasure to those who remember his Metropolitan Theatre days here. The old Mat. bore rather an unsavory name, and it is probable the handsome young exponent of society in high life does not review that portion of his career with the greatest satisfaction.—The ministers have been agitating the theatre-going question. With all respect for the reverend gentlemen, it would appear they have exhibited a degree of ignorance, intolerance and narrow-mindedness not consistent with some of the principles of the cause they represent.—One of the papers recently contained an advertisment offering a premium for a programme of Mary Anderson's debut performance. An effort was made to secure one for publication in THE MIRROR at the time she filled her last engagement here, but without success. Programmes of other events in the season the debut occurred shows that in the stock co. were W. N. Griffith, Ed. Marble, E. T. Goodrich, Fred. Hight, H. C. Barton, Hattie Russell, Marsedas and your own Ada Rehan, who then gave but little promise of rising above mediocrity. With a knowledge of the line of business of these people, it might not be a difficult matter to distribute the parts in Romeo and Juliet and make up the debut bill. Milnes Levick, who was filling an engagement at the house at the time, was the Mercutio.—The picture of the Giddy Gusher was an attraction for many curious for any knowledge of one who plays an important part in making THE MIRROR, the success it is admitted to be.

CHICAGO.

Most of the theatres had holdovers, and about the only new thing was Denman Thompson's Old Homestead at McVicker's. It is built on the same lines as Josh Whitcomb, and is a good play of the kind. The leading role gives Mr. Thompson a chance to depict the Yankee farmer in his usual happy style. The houses have been fair. He remains another week, and then we have a season of American opera.

After two weeks of very good business, the McCaull Opera co. shelve The Black Hussar and put on Queen's Lace Handkerchief at the Columbia Theatre.

Lydia Thompson's Burlesque co. had a prosperous two weeks at the Opera House. With the exception of one or two nights during the riot week, the theatre had the largest audiences in the city.

Herne's Minute Men, at the Grand, had a much better week than the first one, owing to the benefit features in aid of the Police Benevolent Fund.

Nat C. Goodwin ended a fairly prosperous two weeks in The Skating Rink at Hooley's.

Baker and Farron did an immense business at the People's in A Soap Bubble.

John A. Stevens met with profitable success in Passion's Slave at the Academy.

The Standard had one of the most refined and pleasing attractions last week in Our Boys and Our Girls. The comedy was well presented by a very good co.

Master Walker Whiteside will appear at the Madison Street Theatre this week in a round of Shakespearean characters, Hamlet and Richard III. being announced.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Anna L. Fuller was tendered a benefit 4th. Signor A. Farini and local talent presented Martha and Il Trovatore 14th and 15th. Birch and Cotton's Minstrels opened to a large house 20th.

SAN JOSE.

California Theatre (C. J. Martin, manager): Harrison and Gourlay appeared in Skipped by the Light of the Moon to a very large audience. Birch and Cotton's Minstrels gave a variety performance to a small house 1st. Isabel Morris and co. presented The New Magdalen to light business, 3d, 4th. The C. D. Hess Comedy co. and Ezra P. Kendall in A Pair of Kids to a crowded house 20th.

Amateur: The San Jose Opera Society presented at the California, April 27. The Pirates of Penzance to a very large audience, and on the 28th The Mikado, for the fourth time, to a fine house.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (P. R. Carll, manager): Lotta, the gay, never-grow-old comedienne, paid us a two days' visit, 11th to 13th, and as Mlle. Mitouche and Bob delighted large audiences. Her support was not equal to that of last season, yet one goes only to see Charlotta and never fails to get his money's worth. Chimes, 21st and 22d.

Carll's Opera House (P. R. Carll, manager): There was nothing at this house last week excepting a brilliant local wedding. Robson and Crane make their appearance in Comedy of Errors 21st and 22d.

Bunnell's Museum: Lynwood drew good houses last week. The co. was superior to the average cheap-price combination, and seemed to please very much.

Items: Manager Wall and family will soon take up their Summer residence at Guilford.—Forepaugh is extensively billed for June 2.—Hartford is to have a new theatre. A New Haven man will probably manage it.—The cigarette makers are attracting considerable attention at Bunnell's Curio Hall.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): On the 10th, charming Lotta held a thousand hearts willing captives by the witchery of her grace and beauty. As Drummer Boy and Japanese Princess the star was an especial favorite. Support was good without exception. Aptommas, harp recital, assisted by the magnificent contralto, Mlle. d'Arona, 11th. Full house. Stage decorations were the finest ever seen here. Joseph Jefferson in his well-known and ever welcome Rip Van Winkle to a big house 13th. Every seat sold. Part of audience standing in galleries. C. B. Jefferson appeared in the third act as Hendrick Vedder, doing really fine work.

WINSTED.

Frank Robb ns' Circus appeared 11th, afternoon and evening, to good business. Owing to wet ground the riding was poor. Rest of the performance A No. 1.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A fair sized audience enjoyed the very pleasing entertainment of McIntyre and Heath's Minstrels 13th.

Arena: The boards are covered with Adam Forepaugh's Circus paper for June 1.

ILLINOIS.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Frank Lindon and co. in Monte Cristo to poor business. Mme. Julia Rive-King gave a very satisfactory concert to very fair business 13th. James Owen O'Connor, 21st.

Germania Hall: Fielding's Comedy co. did a fair business week of 20th at low prices.

ROCKFORD.

Opera House (C. C. Jones, manager): Mme. Rive-King in concert 11th. Benefit Forest City Band. Small house. Manager Jones will give the ushers a benefit 30th. The McGibeny Family will be there.

PEORIA.

Grand (Lem H. Wiley, manager): We are having a run of low-price entertainments, and they are all doing good business. The Bennett and Moulton Opera co. week of 3d and the standing-room only card was displayed at every performance. E. P. Smith and C. A. Bigelow do great work in comedy parts. Mae Bruce has become a favorite here. The Mascotte, as presented by this co. is the best we have had. Bill Nye and W. Itcomb Riley pleased a large audience 20th.

Rouses Hall: Week of 17th, the Harry F. Adams comb. in a series of popular plays at low prices.

Squibs: The season for high-price entertainments being now over, Manager Wiley has made arrangements to give several series of light operas with different well-known and first-class cos., such as the Wilbur and the Bennett and Moulton.—This will make the first Summer that an attempt has been made to give entertainments at the Grand, and we wish Mr. Wiley success in his enterprise.—Mr. and Mrs. E. P. Smith, of the Bennett and Moulton co., presented their efficient treasurer, Ellis B. Homes, with a handsome ebony gold-headed cane while here. Mamie Upton, of the same co. caused her engagement 15th and left for New York, where she will be married to an attache of the New York *Herald*. We wish her *bon voyage* in the sea of matrimony.—In canvassing the question with different cos. that have been here this past season, I find that on an average about eight out of every ten take the NEW YORK MIRROR—that is, if they take any dramatic paper.

INDIANA.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Remarkable sale of reserved-seat tickets took place for Monte Cristo, so that on the evening of the 20th standing room only was to be had. Mr. O'Neill's strong acting, accompanied by excellent support and fine scenic effects, drew forth hearty applause from the very large audience. All the boxes were filled, some containing distinguished guests from St. Mary's Academy and Notre Dame University, including the President of the latter, as also Mrs. O'Neill, wife of the actor, and their little son, who is a pupil at Notre Dame. Several towns in Northern Indiana and Southern Michigan were well represented, and this, the closing attraction of our season, terminated with considerable *eclat*.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Jennie Calef presented in clever style, the past week, Little Barefoot. Muffets, Panchon, etc., to business somewhat uneven. Smith Bell-Ringers 20th.

Item: The National Garden Theatre opened up for the Summer season this week.

MICHIGAN CITY.

Burr Robbins' Circus gave two performances 13th. Well received; large crowds.

LAFAYETTE.

Grand Opera House (D. F. Caldwell, manager): Bill Nye and James Whitcomb Riley gave their entertainment to a delighted audience 11th. Mr. Nye has the dry, deliberate delivery peculiar, it seems, to the humorous lecturer, and impressed us very firmly with the belief, by the manner in which he worked his mouth, that he hadn't a tooth in his head. At least, we didn't see any. Mr. Riley has visited here before. The Bennett and Moulton Opera co. will be here for a return engagement the last three days of this week.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The smallest houses of the season saw Joseph Proctor play Virginius and Nick of the Woods, 5th and 6th. Notwithstanding this fact he put as much life into the two performances as if people had been turned away. The few who were there thoroughly enjoyed the plays. Monte Cristo was presented, for the second time this season, by James O'Neil, 12th and 13th, and, as usual, business was more than fair. Gus Williams in Oh, What a Night! is booked for 21st.

Academy of Music (Brady and Garwood, managers): A mesmerist, Pro Dierbs, has amused small audiences during the week, and performed some wonderful feats. There is some talk of the present proprietors withdrawing from the management of the place at the close of the season. I hope such will not be the case, for we have seen some first-class attractions at cheap prices since they came here, and all our citizens would be pleased to have them remain in control.

IOWA.

SIOUX CITY.

Academy of Music (W. I. Buchanan, manager): W. J. Pretty Patti Rosa, 11th, to Zip. Large and fashionable audience. All highly pleased. Support very good.

Point: THE NEW YORK MIRROR is now on sale at all our news depots.

DES MOINES.

Grand Opera House (W. W. Moore, manager): James O'Neill in Monte Cristo, to a large and refined audience, 8th. Wilson and Rankin's Minstrels amused a large audience 9th, and Gilmore's Band, under the auspicies of the Philharmonic Club of this city, played to the largest audiences, at matinee and evening, this season, 10th. George S. Knight, June 11 and 12.

Standard Theatre (Frank Howe, manager): Remodeled into a lovely Summer theatre. Stage 38x46. New scenery. Seats 1,500. Opened 6th by a co. in All for a Woman. Crowded house. Last week Private Secretary and the Danites to good business. This week Miss Multon and Our Railroad Boys.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Mlle. Rhea appeared as Hester Grazebrook in an Unequal Match, 10th, to a large and cultured audience. This charming little actress has improved wonderfully in her English since her appearance here last season, and is supported by a strong co. Gilmore's Band entertained a good house 12th. Letitia Fritch accompanies as prima donna. Benefit for T. Z. Cook Post, 14th, 15th. Driven From Home, by Harry C. Chapman and home talent, Mrs. W. P. Bradey assumed the leading role with her usual success.

Items: T. C. Noxon, of St. Louis, senior member of the firm of Noxon, Albert and Toomey is visiting his brother, Harry C. Noxon.—Your correspondent had a pleasant chat with Mlle. Rhea after the last act of An Unequal Match. The little lady sends greetings to THE MIRROR.—Local Manager Harry C. Noxon has been quite ill.—P. J. Toomey will be here in a few days to close up the season proper at the Opera House.—Summer bookings are coming in fast.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Patti Rosa came 20th, to fair house. The audience were more than charmed with the soubrette, a charming little woman, full of mirth, music and cuteness. Her performance was enthusiastically applauded and encored. Her support is excellent, being carefully selected.

Arena: W. W. Cole's Circus, June 7.

KANSAS.

ATCHISON.

Price's Opera House (William Campbell, manager): The Starr Comic Opera co. played last week to good houses, increasing each night. Frank Denison seems to be the star of the co. He does some very heavy work as Gaspard, the miser, in Chimes of Normandy.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Over the Garden Wall was the only attraction in town last week, and was proportionately well patronized 21th. The play was built for laughing purposes only, and as presented by George S. Knight and his excellent co. its mission was fully attained, the audience smiling broadly throughout the evening. The singing and dancing were fair. John Rice's "Think It Over" and George Morris' "Eh! Did I Hear You?" were particularly well received. Mr. and Mrs. Knight were comparative strangers to Topeka people, but they have left many friends behind. This co. will close a prosperous season in about four weeks.

Items: The Starr Opera co. makes a week's stand here, opening 27th.—Rhea plays a return engagement 24th.—At the Grand Opera House the Harrison-Gourlay troupe holds the boards 20th and 21st.—"Wrangle's Infantry" composed of Minnie Sutton and Elsie Graham, in the Over the Garden Wall co., are soon to join the ranks of double blessedness. The names of the commanding officers in future are still kept *sub rosa*.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Mr. and Mrs. George S. Knight in their new comedy, Over the Garden Wall, 20th, to a fair house. As elsewhere, the play was well received here. Grace Hawthorne, in Quo Vadis, 21st, to good business. Satisfaction throughout. The support was good. Special mention should be made of Charles Burbeck as Lord Walter Huntington and Louise Dennison as Alice St. Clair. Rhea 26th and Wilson and Rankin's Minstrels June 2.

Arena: Cole's Circus 26th.

FORT SCOTT.

Broadway Street Theatre (S. F. Blackmore, manager): Opened 13th to good business. Forrest's Minstrels and The Burton Family were the attractions.

KENTUCKY.

HENDERSON.

Opera House (R. E. Cook, manager): Rankin's Bellringers, 13th and 14th; good performances at low prices. Edward Woodlaine will be here soon in a repertoire of Shakespearean plays.

MAINE.

BANGOR.

Opera House (F. A. Owen, manager): Lizzie Evans in Culprit Fay, 13th, and Foxy's Ferry, 14th, to poor business. Miss Evans is a cunning little actress and deserved better business. In songs and dances with Steve Corey they took the house.

Item: Ralph Ward, the advance agent of Ullie Akerstrom co., who was formerly a Mirror man, has been in town past week.

LEWISTON.

Music Hall (Charles Herbert, manager): The Ullie Akerstrom Dramatic co. played the past week in a repertoire of standard dramas. Miss Akerstrom is very popular here, and played to standing room only nightly, turning people away the closing night 19th.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Mr. and Mrs. Omey's farewell benefit, 12th, as predicted, was indeed a rouser. The Rag Baby is a favorite here, but it could not have drawn one half the house it did without the names of the manager and his popular wife. Every available place was filled and hundreds turned away, the receipts being over $800. The Old Fellows' Dramatic co. repeated Lady of Lyons 13th, when the performance was even smoother than the first one. Both the finished representations of Messrs. W. H. Wenzler, Daniel A. Baxter, R. W. Taber and Miss Hattie L. Hadley, I should like to specially mention (as I inadvertently failed to last week) the names of Annie M. Carpenter, Helen J. Kirk and N. A. Stanley. Miss Carpenter as Mme. Deschappelles was made up perfectly for the part, and her rendition was not a little behind her make-up. Bennett and Moulton opened 18th for a week, to large business.

Personals: I wish to tender thanks to Manager William M. Wenden, of the Odd Fellows co., for courtesy favors.—The ushers at the Opera House presented Mr. and Mrs. Omey with a handsome photograph album on their benefit night. Mrs. Omey favored the ushers with handsome bouquets. I wish to acknowledge the uniformly kind treatment your representative has received at the hands of the retiring manager and his wife, and wish them long and prosperous years. Treasurer Middleton, treasurer of the Rag Baby co., separated from college less than a year ago, but seems to have grasped all the details belonging to the position, and has won many friends from the managers and actors he has come in contact with. Messrs. Hoyt and Tompkins severed his connection with Messrs. Hoyt and Thayer at the end of the Rag Baby season, to accept a position as treasurer of the Opera House, with the retiring of Mr. Omey. Manager Bassett will run a number of first-class attractions, and is confident he can make them pay. The orchestra will probably be composed of nine members. Professor Carpenter did a good business at Liberty Hall last week.—Rumor has it that the appearance of Miss Mary Gaston, as portrayed in last week's MIRROR, was very complimentary, although I am sorry I can not honestly say that witty writer by the seller. The criticism of Major Doss' show disappointed it to last, owing, perhaps, to the first-page attraction.—THE MIRROR is the only dramatic paper which does not commission upon the newsdealers' counters.

FALL RIVER.

Academy of Music (Thomas R. Harrell, manager): With but one attraction the past week, we are reminded that the season is about over. A Rag Baby, 11th, drew a large audience, but I notice the upper part of the house is falling off, as the Baby has been here so many times. The co., too, is not as good as formerly, Joseph Murphy in Shaun Rhue, 21st; Kennedy's Minstrels, 25th.

All Sorts: Manager Harrell does not want the earth, but he does want part of the packed houses which Joseph Murphy is going to have, or will take a benefit, and, if I am any judge, the house won't be large enough next Friday night.—Nick Roberts was in town 21th, billing his circus, which comes 29th, 30th, 31st and 1st. Seven horses and twenty-three people comprise the co. They open in Boston 24th for four weeks. Their license here is $25 a day.—Remenham was given in Music Hall 20th, by Newport (R. I.) amateurs, in a creditable manner, to an audience of 300.—If the Lizzie (O.) garden would give the future agreements of Manager Quincy Kilby he would please Mr. Kilby's many Fall River friends.—Treasurer Middleton, of the Rag Baby co., says this is his first and last season on the road.—Stage Manager used one of the boxes for a dressing room, her health being so poor that she could not stand the fatigue of going up and down stairs.—Will Hooper, Jr., an old friend of the writer, was not with the Rag Baby co., having been transferred to the Tip Soldier.—To the Portland scribe I would say that the opera co. did not draw as large this time as in February, but if it was ahead of the business in his city we are satisfied. The writer seemed to have caught on with the same members of the co. as himself, if their stories are true. Our season will close Decoration Day.—James F. Richardson, of Boston, formerly of this city, and a rising tenor, left the past week for Little Rock (Ark.), to sing in the May Festival.—Managers will be pleased to learn that the police suimmon at the Academy has been stopped. Officers who do not go on duty until midnight have been in the habit of putting on their uniforms and deadheading every night to the number of six to a dozen.

CHELSEA.

Academy of Music (James B. Field, manager): Rose Coghlan, to a large and delighted house, 22th. Support excellent. Fay Crowell co. week of 25th, and co. closes season.

BROCKTON.

City Theatre (W. W. Cross, manager): Our Joan, as presented by Rose Coghlan, gave excellent satisfaction to a fair house, 22th. A Rag Baby, with Frank Daniels as Old Sport, drew a packed house 24th. This co. opened its season here last August. Redmund and Barry, 31st; Haverly's Minstrels, 25th; Ullie Akerstrom, 31st, week; Louise Pomeroy, June 7, week.

LYNN.

Music Hall (James F. Rock, manager): Bennett and Moulton's Opera co., 20th, 21th and 22th, in The Mascotte, Queen's Lace Handkerchief, The Mikado and Chimes of Normandy, to full houses. All of the performances, with the exception of The Mikado, were highly enjoyable. The people worthy of special mention are Gilbert Clayton, Bessie Fairbairn and Irene Murphy. Frank Daniels in The Rag Baby, to a packed house, 25th.

Item: Bessie Fairbairn, of the Bennett and Moulton co., has made rapid strides in her profession during the past few years, and is one of the most pleasing prima donnas that I have seen. Her acting is especially good. Miss Fairbairn is a member of the celebrated Fairbairn Family of Scottish Troubadours. I have not seen her except from an orchestra seat since the Summer of '81, but remember a visit to her cosy residence, 43 Blue Hill avenue, Boston, and a pleasant afternoon spent in company with Mr. and Mrs. Fairbairn; the two girls, Bessie and Polly, and their "aunty," Mrs. Roberts, a genial elderly lady, who played [illegible] was at one time a member of the stock company at the Theatre, London. Gilbert Clayton, who is now in The Chimes of Normandy, will close with the co. at the end of this season. Bessie will open June 23d, [illegible] Pinafore.

MALDEN.

The California Street and Centennial Hall will exhibit here the early part next week. The Edison phonograph is causing quite a sensation.

Personals: The title page of [illegible] deed a "shearing night scene," and the [illegible] the sincere thanks of readers for having a "visibly made."

WALTHAM.

Music Hall (W. D. Bradbury, manager): Week ending next Saturday, Queen's Lace Handkerchief, Pirates of Penzance, 19th, 20th and 21st. With the exceptions the co. is good, a number of the principals, Fairbairn and Miss Hawley in particular, deserving of good words for the quality of their voices, as Gaspard, while Ben Lodge as Ko-Ko was very good. The chorus is above the average, and the orchestra excellent work. Large houses throughout.

Tidbits: An [illegible] recently of some observations of late. [illegible] were caused by the manner of the [illegible] the final act of the Chimes was dragging on a [illegible] the two frequent [illegible] from the [illegible] taking place, they [illegible] to rise, and the [illegible] the right would [illegible] to [illegible] [illegible] would [illegible] [illegible] they at last [illegible] but also, I [illegible] [illegible] one.

WAKEFIELD.

Academy of Music (Charles F. Cook, manager): The Gem Opera co. still continues to draw big houses. La Perichole did a big business and the same may be said of Fatinitza, which was presented 19th. The week of 27th, they put on the Grand Duchess, with [illegible] Fairbairn and Miss Hawley as the principals, and [illegible] a military band of eleven pieces, making fifty-three persons on the stage at one time. Mr. Cook guarantees this will be a grand production. Last three nights, Fra Diavolo.

Wakefield Street Railway: Arrivals are Smith and Prince Manning and wife, Shannon and Hagan, [illegible] Kelley and Salsman, O. H. Kurtz, C. F. Sutton, [illegible] page light.

Kansas City Museum: Pinafore did a good business the week of 20th. Olivette holds the boards for the week of 27th. Night of 24th was for the benefit of the [illegible] audiences. They did a good business.

Pinkings: Manager Gross sold [illegible] the sale of tickets for the benefit of [illegible] $2,000. He issued tickets to the [illegible] the city, and their success was the [illegible] of 24th the house was packed. [illegible] ably organized the co. for the season, [illegible] the following people: Amy [illegible] Henri Laurent, Max Figman, [illegible] stat, Paul Sage, W. A. [illegible] Flit Raymond, Anna Bussert, [illegible] seen in the chorus.—Miss [illegible] engaged for the past three [illegible]

MISSOURI.

KANSAS CITY.

Casino' Opera House (W. H. Hodges, manager): The house was closed until 27th, when, with good [illegible] Queen Mauvebeene played, 27th, 28th and 29th. [illegible] Destruction, who is a resident of this city, to good [illegible] Week of 4th, closed season, and when the [illegible] Rose opposite, giving us Zip and Rob. This is the [illegible] them. Report [illegible] stands to capture [illegible] piece of Lotta.

Gilbert Opera House (Creighton F. Cook, manager): The Gem Opera co. still continues to draw big houses. La Perichole did a big business and the same may be said of Fatinitza, which was presented 19th. The week of 27th, they put on the Grand Duchess, with [illegible] Fairbairn and Miss Hawley as the principals, and [illegible] a military band of eleven pieces, making fifty-three persons on the stage at one time. Mr. Cook guarantees this will be a grand production. Last three nights, Fra Diavolo.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - MAY 22, 1886.

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	Zobisch, Max

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The Summer Season.

Although the regular dramatic season is nearing its close, there is still a good deal of professional activity all over the country, as our provincial record bears testimony. Usually at this time of the year our correspondence columns undergo a shrinkage, due to a scarcity of out-of-town news. But, singularly enough, the case is different now, and old 1885-6 will go out with a bustle that is quite phenomenal. THE MIRROR, which is the largest and best as well as the leading dramatic journal, finds its twelve pages of sixty columns none too capacious for the presentation of the news, criticism, gossip and comment relating to the big and busy theatrical world, not to speak of the large and profitable advertising patronage, which occupies a considerable space and betokens the prosperity of the profession's favorite newspaper and universally elected organ. In regard to this business department, by the way, it is significant of the value in which THE MIRROR is held as the medium for reaching the profession and the profession's supporters, that in every case our published rates are adhered to by us and cheerfully paid by patrons, and that the receipts for advertising in this office every week during the past season have aggregated more than the receipts for the same department in all the dramatic publications in the land—a fact susceptible of proof. The profession, recognizing the superior worth of THE MIRROR as a newspaper and its immeasurably larger circulation, insist that the uniform and higher rates obtained by it are in the end cheapest, inasmuch as an advertisement inserted in our columns reaches the eyes of a vastly greater number of people than any or all of the others, and insures a generous return. In other words, THE MIRROR as an advertising medium serves the purpose of its patrons, and the others do not. While we are discussing this subject we may say that a remarkable growth in circulation has attended our progress for a year past. The orders of the American News Company have increased weekly, with few exceptions, during the last twelvemonth, and the subscription list has grown correspondingly. THE MIRROR will not lop off four of its pages for the Summer, as it needs to exercise no such economy. Twelve pages are no more than sufficient to reflect the dramatic news faithfully at this or any other time of the year. If a change in the form of this paper should be deemed advisable at any time in the future, it will take the direction of addition—not substraction. It has always been our policy to give our readers their money's worth. That policy has been eminently successful and profitable, and we shall adhere to it still.

Illustrious Parallels.

A high authority has directed players-folks to hold the mirror up to nature, and in so doing cosmoramic spectacles frequently present themselves to the eye, which discerns what is intense and dramatic. The two figures which now appear on the canvas are no other than Sir Walter Scott and General Grant. In these two great men we have examples of parallel ambition, labors and results. We speak not generally, but specifically, as we proceed to show.

In his advanced life and when he had made a career of unexampled brilliancy he undertook, to pay his debts, the colossal work of writing a Life of Napoleon Bonaparte. His debts were half a million, and toward these the royalty received by him for the Life was some $100,000, the largest amount he received for any of his productions, and the greatest sum paid up to that time to any author for copy money. We find these conditions in the leading items paralleled in the recent performances of General Grant. Instead of his own Life, it was that of another, and the gigantic task was undertaken to provide for his family. The amount realized corresponded with Sir Walter's obligation, being some half a million dollars.

There is a contrast in the fact that the great novelist, to maintain his honor, biographized one whom he regarded as the greatest enemy of his country. In his extremity the great General indited the autobiography of him who was the greatest champion of his country.

In the records of Literature and History we can recall no similitude on a scale so contrasting and yet so kindred and correspondent. The elements of great character in both cases fermented to like results. The parallelism is commanding and contends with the grand crises and climaxes of the drama, especially in the exhibition of heroic virtues and massive manhood. Occurring each on its own side of the ocean, it seems to demonstrate the equilibrium of the two great Anglo-Saxon nations presenting an unrivalled champion in the lofty tournament of courage and achievement in the face of the most formidable obstacles.

The Dime Question.

For a real difficulty growing out of false conditions there is always a remedy by adopting other methods which are not false. In other words, to substitute something better for that which is bad. The legitimate theatres are just now placed in peril by a sudden spread of the dime-paying propensity, and financial competition may be said to rule the hour. If we look into other fields of enterprise, dominated by men of character, sagacity and success on a large scale, we may find redress. What was the governing principle for a long term of years of New York's greatest merchant, A. T. Stewart? To have the best goods of prime elegance and enduring value the market could furnish, and to place them on his counter at a price which they should command as compared with frailer fabrics of inferior make and style which could not bear very close inspection nor stand well the test of time. What was the result? All who desired the best rushed to Stewart, knowing that the price paid was well paid for a good thing in the best shape to be had.

If managers would command good prices they must keep a good stock of merchandise on hand and not seek to pass upon the public job lots. And their wares and merchandise must have a clean record and be fairly come by. Picked up lots, contraband possession, will not answer.

Nothing can permanently maintain the theatres in the front line of public sympathy and support and nullify chaffering competition except a full and complete right of propriety in their productions, such as conserves all lawful trades and occupations. Managers must have plays of their own and offer exclusive bargains to their customers. With them reduction of prices will accomplish nothing. Employment of London melodramas and catchpenny attractions cannot suffice. The great theatres were founded and must be maintained by the countries in which they flourish and by dramas from their first authors. This is the only gate we see that can be opened to the relief of the managers, and this is no new gospel with us, for the teachings of THE MIRROR have uniformly and steadily tended in this direction.

Personal.

FORBES ROBERTSON.—Above is an excellent likeness of J. Forbes-Robertson, Mary Anderson's leading man. Mr. Forbes-Robertson is an excellent actor, a skilful painter and a man of scholarly attainments generally.

OLCOTT.—Lilian Olcott has gone to Europe for the Summer.

POPE.—Charles W. Pope is in the city engaging his support for next season.

STETSON.—It is announced that John Stetson will sail from Boston for Europe on May 27.

MOSS.—Theodore Moss made his first appearance on the street last Saturday after a week's illness.

DONNELLY.—The neat little sum of $1,400 was netted by John F. Donnelly at his benefit on Sunday evening.

BELASCO.—Mrs. David Belasco has been seriously ill at her home for over a week past, but is now recovering.

WILLIAMS.—Jennie Williams made quite a hit as Mathilde in Led Astray at the Criterion Theatre, Brooklyn, last week.

OWENS.—John E. Owens has gone to Charleston, S. C., for a short visit. He appears to be improved in health.

CUMMING.—Addie Cumming, who plays the Scotch lassie in Engaged with the Cedric Hope company, is the widow of Hart Jackson.

THORNE.—Bella Thorne, a young Californian, has been engaged for the tour of Pepita, replacing Alma Stuart Stanley, who remains in New York.

MORTON.—George and Ada Morton will spend the Summer at Islip, L. I. They are at liberty for juveniles and soubrettes for next season.

GEROME.—Elsie Gerome, who has been this season with Lotta, is disengaged next season for leading juveniles. Miss Gerome is pretty and talented.

HERNDON.—On last Friday evening the Bulwer Society visited the Star Theatre in a body and presented Agnes Herndon with a handsome basket of flowers.

HILL.—J. M. Hill has written words and music for a new minstrel ballad—very touching words, too, and very pretty music. Brentano is about to give the ballad to the public.

HOPE.—Cedric Hope, who is starring as Cheviot Hill in Engaged, is a son-in-law of one of the principals of the firm of Wells, Fargo and Co., the well-known expressmen.

CAMPBELL.—A purse of $350, toward which Samuel Colville, T. Henry French and Harry Miner each subscribed $100, was gotten up on last Monday for Bartley Campbell's needs.

BECK.—Henry Beck, one of the founders of the famous Beck's Band, of Philadelphia, is dead at the age of seventy-five. Eight brothers organized the band in 1830, and it still survives.

HADLEY.—Lillian Hadley will soon close her season with W. J. Scanlan, with whom she has made a fine reputation in the leading roles of that young actor's repertoire of romantic Irish plays.

KEAN.—Emily Kean has gone to Fantasma Cottage, in the Orange Mountains to care for the children of Mr. and Mrs. George Hanlon, who have gone to California to attend the sick-bed of Alfred Hanlon.

GROLL.—Amelia Louise Groll, an Ohio girl with a fine soprano voice, has made quite a hit among the American colony in Paris. She will be brought out here in about two years by a well-known manager who is watching her career with interest.

WEST.—Olive West has been engaged by C. J. Lorne to fill the place of Maude Granger in his company. She will play in Cora the Creole, Camille and Engaged, and also create the leading part in a new play.

SOLOMON.—Fred. Solomon has decided to remain under J. M. Hill's management. Many managers have tried to engage him, but he is too well satisfied with his present position to lend a serious ear to the numerous offers.

TEARLE.—Osmond Tearle is expected to arrive on May 23. He will at once begin preparations for his coming tour in the English drama, Man to Man. The season will begin in San Francisco early in the Fall. Mr. Tearle will make his appearance in New York in January, a season of ten weeks being spent in and about the city.

SALVINI.—During the past season Alexander Salvini has played in heroic drama during his father's off-nights, and has thus added greatly to his reputation as a leading man. Young Mr. Salvini is becoming thoroughly Americanized, and is now sought for by managers. Thus far he has accepted no offers, and is at liberty to still further negotiate for next season.

CAMERON.—The title-page of THE MIRROR this week presents an excellent portrait of a very pretty young actress—Bessie Cameron. Miss Cameron has been playing Constance in Young Mrs. Winthrop with marked success, and is now appearing as Fanny Powers in Arrah-na Pogue, with Charles Stevenson's company. Miss Cameron has not yet engaged for next season.

BYRON.—Oliver Byron closed his Inside Track season at Yonkers, N. Y., on April 27, and the company is now playing Across the Continent with R. Fulton Russell as the star. The play is doing well. Mr. Byron's season was very profitable. He is now at Long Branch attending to repairs to his property. One of his cottages, "Surfside," has been rented to Manager John A. Ellsler for the Summer.

EDWARDS.—The following gentlemen have signed a circular which is being sent to several hundred prominent people of this city asking their co-operation in a benefit to be tendered to Harry Edwards on May 31, most probably at the Star Theatre, the use of which has been offered by Theodore Moss: Edwin Booth, Lawrence Barrett, Julian Hawthorne, William Winter, W. J. Florence, John T. Raymond, George Parsons Lathrop and Dr. T. S. Robertson.

Theadora.

One of the largest of all theatrical enterprises that this country will know next season has been quietly taking shape the past two months. It is the production of Sardou's Theadora in English, with almost precisely the same magnificence and splendor with which the spectacle was presented in Paris, where it ran over 300 nights. Edward Stone is at the head of the enterprise. He leaves for Paris on Saturday to complete the arrangements. In speaking of the subject to a MIRROR man the other day, he said:

"About six weeks ago I formed a syndicate of five men of wealth, who had no connection with theatricals, and who do not wish their names known in the matter, and purchased from the Franco-American Agency, for a period of three years, the sole rights to Theadora for the United States and Canada, with all the original scenery, properties, costumes, armors, music and stage furniture used at the Porte St. Martin Theatre, Paris, which is now in the care of a M. Mones over there.

"By the time the piece shall have been produced, the expenditure will have reached $28,000 or $30,000. In Paris it cost $53,000. There about 300 costumes, 250 people being on the stage at one time. In New York the drama will be produced with between 200 and 250 people. Outside of the city we shall carry from 75 to 100 people. There is $20,000 surplus out of the money subscribed after the cost of production has been met. Time has all been filled. The season will open in New York about the last of September, but I prefer to keep secret the name of the theatre. We have five weeks here, with the privilege of a run. From here we go to Philadelphia, Cleveland, St. Louis, Chicago for two weeks, direct to San Francisco, and then back to Boston. In going over I am armed with a letter to M. Sardou. I expect to be away about six weeks. I propose bringing over some of the people from Paris, as well as the stage manager of the original production. I shall also bring over a big ballet."

Mr. Hedley's New Venture.

King Hedley and G. L. Harrison have formed a partnership to take The Silver King and Youth on the road next season. A MIRROR representative had a conversation with Mr. Hedley on his new venture, during which he said:

"We are not seeking glory; we are seeking to make money. Ours is simply a business venture, and we will endeavor to achieve success through legitimate methods. We have arranged with Harry Miner for rights to the play now thoroughly advertised as 'Harry Miner's Silver King,' and it will be presented by a company just as strong as any that has presented it in former seasons. Nothing will be lacking in this respect. Charles A. Haswin, who is looked upon as the best exponent of the role of Wilfred Denver, has been engaged to reassume the part. Next season is booked solid for this play, and its first presentation under our management will take place at Harry Miner's New Hoboken Theatre on Sept. 13—which will also be the opening of that house. We have obtained rights to Youth from French and Son. This play will open at the Windsor Theatre in the Bowery on August 23. For this play we will carry costumes for 200 supernumerary adjuncts. We will also have a carload of scenery for each play. About three months have been booked for Youth. We are negotiating with a well-known actor for the heroic role, and will very probably get him."

The Actors' Fund.

Six applications for relief were considered by the Executive Committee last week. Three were rejected.

The sum of $236.40 was expended in relief last week. This included two funerals.

New members and annual dues paid in: Charles F. Wiegand, Frederic Robinson, Thomas B. Glenney, Mrs. Selden Irwin, Clement St. Martin. Rudolph H. Strong, Thomas J. Herndon, J. M. Colville, Frank Little and Joseph Slaytor.

The funeral expenses of George Wood, some $75 were paid by the Fund.

To-day (Thursday) a special meeting of the Trustees will be held to consider the case of Bartley Campbell. The unfortunate dramatist will for the present be cared for by the Fund. It is proposed that the Fund and the Elks get up a monster benefit for Mrs. Campbell.

J. Heneage Carter will be sent to St. Vincent's Hospital to morrow. He is suffering from paralysis.

Miss Fortescue's Coming.

On Tuesday last Marcus Mayer left for London in the interests of Al. Hayman. He goes to complete arrangements for the tour of Miss Fortescue in this country next season. In speaking of the engagement to a MIRROR representative the other day, Mr. Hayman said:

"Negotiations have been going on between Miss Fortescue and myself looking to her coming to this country ever since last October, but the matter was definitely decided upon only a few weeks ago. Miss Fortescue will probably leave England about Oct. 1. Her season begins at the Lyceum Theatre in this city on Oct. 18. She will play an engagement of eight weeks. An American company will support her. A tour of the country will embrace all the large cities. Her repertoire will include Pygmalion and Galatea and two plays new to this country—Maud's Peril, in which she has made quite a success in the English provinces, and Gretchen, a play written especially for her by W. S. Gilbert. Negotiations are also pending for a recent London success."

Letters to the Editor.

A MISTAKE CORRECTED.

BOSTON, May 16, 1886.

Editor New York Mirror:

DEAR SIR:—Your Lynn correspondent labored under a slight mistake in his statement that it had been stated Harry J. Clapham had purchased an interest in the Atkinson and Cook Dramatic company. In a former issue of your paper a statement was made that Mr. Clapham had secured an interest in the Floy Crowell company, which has been organized for the purpose of starring Miss Crowell the coming season and in which Atkinson and Cook have no interest whatever.

Yours, G. W. CROWELL.

SHORT NOTICE.

TOLEDO, O., May 14, 1886.

Editor New York Mirror:

DEAR SIR:—I want the dramatic profession to know of the treatment at least one manager has received at the hands of Edwin Andrews, the manager of the Chicago Home Minstrel company. He was booked, contracted and billed to play in three of my towns, May 13, 14 and 15. The company disbanded in Dayton, May 12, and Andrews, without notifying me until an hour after the curtain should have been rung up, left for New York. This, despite the fact that my first-night house was lighted and the people assembling, before it was known that the company would not come. I, for one manager, shall insist on fair treatment, and a cancellation of a date with me must be made before the curtain is rung up on the opening night. If fellow-managers take my advice they will put Mr. Edwin Andrews under bonds before they consider a contract with his name attached worth the ink. Yours truly,

FRED. H. WHIPPLE.

N. B.—I happen to know that Andrews cancelled all of his dates but mine two days before he disbanded his company.

COLONEL SINN'S REJOINDER.

BROOKLYN, N. Y., May 14, 1886.

Editor New York Mirror:

DEAR SIR:—I see a card in this week's issue of THE MIRROR from Messrs. Knowles and Morris, endorsed by Martin Hanley. He says: "Mr. Harrigan will not appear at Sinn's Park Theatre again, because of the stand Mr. Sinn did take when Harrigan and Hart separated, prior to the playing of their Brooklyn engagement last season." In answer to this, I would say that I did make Mr. Harrigan keep his contract with me last season. Mr. Hart was perfectly willing. What had I to do with Mr. Harrigan's troubles? He had a contract with me, and as a business man he ought to have kept it, without being forced. As regards Mr. Harrigan not playing with me again, I would say I don't wish him, and he had better wait until he gets an offer from me to play him here. I fear Mr. Harrigan alone has not the draft of Harrigan and Hart. Besides, I think he would do better in a popular-priced theatre. I have turned away people the first week Mr. Harrigan played at the Grand Opera House, and am playing this week to full houses, so you see the Park Theatre still lives without him. I have never played Mr. Harrigan during my regular season, for I can fill up my time with attractions better suited to this theatre. I have no doubt Messrs. Knowles and Morris, at the Grand, will treat Mr. Harrigan right, and would advise him always to play at their popular house. Respectfully, WILLIAM E. SINN.

BROOKLYN, May 17, 1886.

Editor New York Mirror:

DEAR SIR:—My quondam friends, Knowles and Morris, the more or less popular managers of this city, write themselves down as associate complainants in last week's MIRROR concerning a paragraph in your review of Brooklyn amusements of the previous week. The paragraph stated that Edward Harrigan was playing at their theatre, and that the engagement had resulted from no quarrel with the management of another house where Harrigan and Hart used to play annually. I have since learned that there was a misunderstanding between the management of that other house and Harrigan, and that the latter went to Messrs. Knowles and Morris' theatre this year, and under no circumstances would he appear at the other house. This correction is due to Messrs. Knowles and Morris. It cannot fail, however, to excite some wonder among the readers of THE MIRROR why they should prefer to have it known that they secured a first-class attraction like Harrigan, not so much from the merit of their house as because Harrigan had had a quarrel with the manager at whose theatre he used to make his annual appearances, and at the special request of Messrs. Hyde and Behman. Of course, tastes differ, and I make the above correction as due to them. The attempt to drag in Manager M. W. Hanley in the unseemly and causeless complaint, however, will not draw THE MIRROR, I daresay, into any controversy with that gentleman. Sober second thought is likely to cause Messrs. Knowles and Morris to regret that they ever wrote themselves down as associate complainants in such a small matter. THE MIRROR rejoices no doubt at the conviction that no matter who the man or woman may be, impartial justice is its guiding rule, and the one that is adhered to by JOHN R. RENAULD,

Your Brooklyn Representative.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Here is the *menu* of a dinner given by Fred. Marsden in honor of Almy Le Grand at his uptown residence the other evening:

HUITRES.—Haut Sauterne.
A cool "Cheek."
POTAGE.—Pomme d'amour. Sherry.
Sweet apple, but not from Eden.
HORS D'ŒUVRE.—Olives. Radis.
Here rest we—waiting.
POISSON.—Salmon *a la* Patent Rights.
A gentle thing, I had no fear;
That's why a "patent hook" has led me here.
CROQUETTE.—*A la* Grand Rapids. Pommery Sec.
A grand stream, but we hear "Only the Echo."
ROTI.—Bœuf *a la* S. S. P. R. Chateau Dillon.
A MIRROR soon will show both near and far.
The meaning of the sign, S. S. P. R.
SALADE.—Plain but wholesome.
ENTREMETS.—Pomme de terres. Corn. Petits pois
SUCRES.—Glacé American. Gateaux varie.
FROMAGE.—Rcquefort.
Fruits. Dessert. Café. Liqueurs.

The dinner was a very charming affair. Marsden is a delightful host, being quite as skilful an entertainer as he is a dramatist.

* * *

Marsden shortly goes to his Summer place at Schroon Lake. He has just finished Le Grand's comedy, Patent Rights, and taken an order from Joseph Murphy for another drama to be completed some time within a year. Marsden never writes a piece nowadays that he isn't paid $10,000 for it—a fair share down before he touches pen to paper, and the balance when the MS. is given to the purchaser. This isn't such a bad showing for the American dramatist. A couple of plays a year on these terms will certainly keep the wolf from the door.

* * *

Kate Forsythe spent a good deal of last week on the rail between Philadelphia and New York. She played with Raymond in the former city and rehearsed Stella here. She tries this piece in Chicago on Monday next, having adjusted that little difficulty with Uncle Dick Hooley. Bonnie Kate tells me that she has engaged a strong company; she believes she has a good part and play, and with a Chicago and Boston verdict to go by, she will soon be able to decide whether it is best to carry out her long meditated starring venture next season.

* * *

The daughter of poor Frank Clements, whose tragic death at Newark shocked the profession recently, called on me the other day to enlist my help in clearing her father's memory from the stigma that the daily newspapers have, in their thirst for sensation, heaped upon it. Miss Clements is a sensitive and refined young lady, and the dreadful bereavement has completely shattered her nerves. When she made the following statement to me she frequently burst into piteous tears: "My father was not a dissipated man," said she. "For some time before his death he was subject to vertigo and fainting fits. About a year ago papa had one of these attacks at our home in Eleventh street. It came on suddenly and he fell to the floor, striking his head against a piece of furniture and receiving a bad cut. All the season he has been suffering from Bright's disease, but he was brave and courageous, and we never knew until after his death, when members of the company told us, how much he had to bear. Owen Fawcett and others can verify this. The landlord of the hotel in Newark says that papa drank very little during his stay there. The night before he was killed he paced his room ceaselessly, groaning with agony. The guests of the hotel heard but did not with to intrude upon his suffering.

* * *

"Bystanders at the railway station," continued Miss Clements, "have since the dreadful accident told me that papa looked to be a a very sick man. He did not commit suicide, and that is what I want to prove, that my father's name may not be left in unjust odium. He stood with his *back* to the track. He did not face it nor crawl down from the platform when the engine of death approached. The train was a hundred feet away when, without warning, poor papa dropped as if he had been shot, falling backward across the track. He was of course attacked by vertigo. There was no suicidal intent, and the story that he took his life purposely is false as it is infamous. I had had presentiments of some harm to papa all the week before. The awful news did not reach me until the day following the tragedy, and it was broken to me unfeelingly and suddenly. He was a good and loving father, and a courageous, honest man. The extent of my loss grows upon me every day, and I fear that I shall never get over it. During his life he did many acts of kindness to actors. One of these men cried when he heard of papa's death. He was rich in tears but too poor in gratitude to put a bunch of flowers on the coffin of his benefactor or post a letter of sympathy to the children."

* * *

Fanny Clements wishes to secure an engagement, no matter how small the part or the salary. She has played a few times and showed aptitude for the stage. She has a little brother who is left dependent on her exertions. The father left little or nothing. Another brother, of fourteen, has been taken in hand by kind-hearted Madame Modjeska, who will give him employment. This charming and charitable woman has given $310 to the children, $250 of which is deposited to pay their board at Miss Spencer's, 260 West Thirty-fourth street. Rosina Vokes has sent the family $50. Clements left a widow, but, I am credibly informed, she neither can nor will do anything for her daughter and the boys.

* * *

The Society for the Prevention of Cruelty to Children does a lot of good work, in spite of the fact that it sometimes uses its powers somewhat irrationally in the direction of the juveniles of the stage. I have always inclined to the belief that the Society would do wisely to employ a conservative and discretionary course in this respect, invoking the law only in such cases where the health and morals of young performers are endangered. To estop their appearance in dives, concert halls and low variety shows, to prevent the hazard of life and limb—this is clearly the Society's function. Surely there is no need to interfere with the bright tots who prattle a few words on the stage of the regular theatres, where the surroundings are as good as those of school or home. The physicrl exertion is harmless in nearly all cases, the children enjoy the work, and it trains them up in habits of industry, besides familiarizing them with a pursuit which they may follow in later years. How many plays there are that have succeeded largely because of what is called "child-interest!" A pretty, intelligent, innocent youngster is a happy element in the cast of a piece, and the heart of the most *blasé* play-guer cannot resist the softening influence. To rob the stage of these rifts of sunshine is a business which does no credit to the Society.

* * *

Not only is there work for the S. P. C. C. to do in the highways and byways of this big and wicked metropolis of ours, but its protecting arm should be stretched out in directions that as yet, I believe, have been totally neglected. There is a large field among the district messengers, for example. I do not know of a more pernicious avocation for boys than that followed by these blue-coated Mercurys. It is well-known that the very nature of their work puts a premium on dishonesty. It is as hard to find integrity among these sharp lads as the needle in the proverbial haystack. They are all, with rare exceptions, "on the make," and in their greed to add to their little weekly income they lie and cheat with a sublime indifference to the tariff book or the fear of detection and discharge. But the temptation to petty swindling is not the least peril of the messenger service. These youngsters are sent, at all hours of the night and day, into the worst places in the city. Their caps and silver buttons are familiar in every haunt of vice and abode of crime. Bars, brothels, gambling dens, assignation houses and thieves' dives are equipped with messenger-calls to whose summons little lads, who should be at home in bed sleeping the sleep of innocence, are forced to respond when Jezebel has on her gaudy war-paint and the horrid sounds and signs of riot and dissipation are at their height.

* * *

A little chap, not so tall as one's fob, fetched me a message at midnight not long ago. He beguiled the time he waited for an answer by conversing with a member of the staff, who was in the room. The boy's knowledge of wickedness was simply appalling. His talk was punctuated with profanity and obscenity, and he gave his listener some account of his experiences in the messenger service. He told how he thieved from the unsuspecting and cheated the inebriated. He described any quantity of tricks he had devised for "raising the wind." He dwelt upon his visits to houses of ill fame and revelled in description of the foul language and indecencies that these places and their habitués afforded. My hair is usually straight, but it curled on this occasion. Then the child switched off to reminiscences of a theatrical nature. He told how certain women connected with a comic opera company had received him into their bed rooms, not in silk attire, but without any attire to speak of. He ventilated his opinions as to their morals and showed that his powers of observation were limitless and his memory as retentive as his faculty of description was graphic. We were amazed at his vicious imagination and astounded by the conscious pride with which he related his experiences. This was but a single instance. There are many such cases of juvenile depravity in the messenger service. There should be a remedy. The grasping district companies ought to be made to employ youths of proper years for day work and men for the night service. The public needs would be more efficiently supplied under that arrangement and a large number of boys would be saved from contact with vileness. I commend this matter to the attention of Mr. Gerry and his S. P. C. C., taking it for granted that the enthusiasm with which he supervises the children of the stage will insure prompt and vigorous action in a matter that most certainly demands his good offices.

* * *

Another letter has come from poor Harry Siddons, the actor whom the profession of this city sent home to England to die. He writes: "Mr. Irving tells me my dear children shall be cared for when I am gone, and I feel that I am going rapidly. My sufferings at times are terrible. I do not think I shall be able to write again. Good-bye, and God bless you all for your goodness to me."

* * *

Howard Paul writes that he will return to this country by the *Germanic* in June. He intends making this city his permanent abode thereafter—that is, if such a lively and excitement-seeking cosmopolite as Paul can stay anywhere permanently.

* * *

Milton Nobles is to make a new departure on June 14 at the People's Theatre, when he will produce for the first time a three-act farce, cribbed, corralled and collaborated by himself and a member of his company, J. M. Martin. Mr. Nobles is very frank about his latest dramatic progeny. He says it was never written—it jest growed like Topsy. So there can be no dispute as to its authorship, unless the ghosts of numerous defunct farce-makers rise to rebuke him. He is satisfied the thing will be bad enough to draw; but should it fall short in the direction of badness he will sing it himself, and that will certainly pull it down to the level of recent farce-comedy successes. The best obtainable comedy people will be secured to present it. Jennie Rieffarth will have a prominent part, and Mr. Nobles will be seen in a new line of eccentric comedy and character work. The piece, or "thing," as the sole and responsible makers modestly denominate it, has been constructed with a view to making people laugh and then wondering what the dickens they were laughing at after they get outside. If they don't laugh, Mr. Nobles thinks it will simply show tastes change, as most of the things in it were heartily laughed at by the public's grandfathers. There will be no short dresses, no giddy girls in fleshings, for, whatever else may be said of it, the authors are certain that their work and the performance of it will be clean. This, they feel, may prove a fatal error, but they'll risk it.

* * *

Bartley Campbell is in Bloomingdale—where he should have been six months ago, when the disease from which he is suffering was in its incipiency and might have been successfully combatted. It needed no physician for weeks past to know that the unfortunate dramatist was in a pitiably demented state. He constantly gave evidences of his condition that were unmistakable. His kindred should have taken speedier action—in that they are to blame. There is a sad and serious lesson appended to this case which should be taken to heart by several well-known members of the profession who otherwise bid fair to follow in the playwright's wake. Be ye warned in time!

Story of Florell.

"I have broken off all arrangements with A. M. Palmer for the production of my play of Florell at the Madison Square Theatre," said William C. Cowper to a MIRROR reporter the other day, "and shall produce the piece outside of New York on May 31. It will be cast as follows: Florell, Viola Allen; the Rev. Silas Baldwin, Leslie Allen; Abby Playfair, Jennie Satterlee; Millicent Baldwin, Adele Clark; Jonas Blodgett, Luke Martin; Martin Granger, James Carhart, and Chris Cross, yours truly.

"Florell is a comedy-drama in four acts, and is a story of New England life. The characters are mainly comedy, that of Miss Allen being the only emotional role. Huckleberry, Mass., is the scene of the play. Chris Cross is a young bachelor mechanic—a clock maker—with eccentric proclivities. He has been somewhat of an idol among the fair sex. On a certain Christmas eve he finds at his doorstep a half-starved waif. He takes her to his bachelor apartments, and she tells her story. She has been kept in a house of restraint, for what reason she does not know, and has just managed to escape. Her pursuers are fast upon her. As she speaks there are voices heard. To protect her and shield her from her pursuers Chris makes her step into an old-fashioned clock. Martin Granger and Blodgett, the keeper of the asylum, enter. By an accident she is discovered, and to save both her and the honor of Abby Playfair, who happens to be present and upon whom suspicion would have fallen, Chris claims the girl as his sister.

"In the second act the girl has been taken to the home of Abby's grandmother. Being nameless, Chris bestows upon her the title of Florell To make her feel comfortable while she had the control of his bachelor apartments he had told her that his wife and family were from home and would soon return. This gives rise to numerous complications, which are added to when Chris, for fear that she may reveal the truth about herself, informs everyone that she is deaf and dumb. In the third act Blodgett attempts to abduct the girl. Chris comes to her aid. He is wounded in the arm, and as the villain attempts to strike his fallen foe, Florell springs forward, shouting at him to 'stand back!' This reveals the secret and the tangled skein is quickly unravelled. The absent-minded parson, Silas Baldwin, finds in an express package a will leaving to the girl, who turns out to be his granddaughter, a large fortune, of which Granger, her uncle, had been endeavoring to deprive her. Chris is in love with the girl, confesses that he is not a married man, and the play ends with the usual wedding. I am negotiating with Dan Frohman, and the play may possibly be seen at the Lyceum during the Summer."

Honors are Easy.

"The statement that no one but Rudolph Aronson has the authorized right to produce Le Serment d' Amour in this country as well as the possession of all the original scene-plots, orchestration and costume-plates," said John A. McCaull to a representative of THE MIRROR the other day, "is not quite true. Here is my contract with the Messrs. Choudens, Pere et Fils, of Paris—almost identical with that of Mr. Aronson I would like to wager. Here is the very same clause regarding the 10,000f. damages I shall be obliged to pay if I sell, lend or allow these things to go out of my possession."

It was as Colonel McCaull stated. The agreement shown the reporter, signed by the firm of Paris publishers, was exactly the same as that held by the manager of the Casino.

"You see," continued the Colonel, "this firm would sell to a thousand different people in America if they could, and the matter, too, is perfectly legitimate. They sell the right to produce for a few hundred dollars. Why, I have paid more in royalties in one week than I paid for the entire right to do this opera all over this country for two years with the authorized orchestration."

"When do you intend producing Andree's new opera?"

"I don't know yet. If the business of Don Cesar keeps up as it has the first two weeks, I shan't put it up for some time yet. If the weather suddenly heats up I may close for the season. I haven't got the same incentive to keep open that I had last Summer, when I wanted to show that such a thing could be done by me elsewhere than at the Casino. I am now casting the new opera, but that won't be settled for some time, as I want to cast it as strong as possible My reason for calling it The Crowing Hen is because that title is a very liberal translation of the sub-title of the original French name. It is the name of the inn, and about the possession of the hen as a bridal dowry all the plot of the story depends. The Ambassador I shall produce at Wallack's either toward the last of August or the 1st of September."

Professional Doings.

—Joseph Grismer is in the city.

—Rose Leyers opens a Summer season in Brooklyn, E. D., on May 31.

—Fred. Stinson left the city on Wednesday to visit his family in Andover, Mass.

—Jennie Kimball closes the season of the Corinne Merriemakers early in June.

—Joseph Frank parts company with C. R. Gardiner at the close of this season.

—Alfred P. Bowes opens a Summer season of theatricals at Bridgeport, Ct., on May 24.

—The season of The Little Tycoon will close at the Fifth Avenue Theatre on May 29.

—H. E. Wheeler, who is to have charge of C. R. Gardiner's principal attraction next season, is in town.

—Oakland Garden, Boston, under the management of James Gilbert, opens its Summer season on June 7.

—Rice's Evangeline is to be the Summer attraction at Haverly's Theatre, Chicago, opening there on May 30.

—Mase Edwards, of Stetson's Mikado managerial forces, has returned to town after a long season on the road.

—Richard Fitzgerald has a long list of singing and dancing soubrettes who desired engagements for next season.

—H. A. Thomas and Sterling, the art lithographers, have removed to their new quarters at 7 East Nineteenth street.

—The May Blossom company ended its season of ninety-four weeks at Middletown, N. Y., on Monday night last.

—Clara Washburne closes with the Wrinkles company and joins George Clarke's company in A Strange Disappearance.

—There is three weeks of open time at the Grand Opera House from June 14. Only the best attractions will be booked.

—The stock company organized for the Baldwin Theatre, San Francisco, leave this city to-morrow (Friday) night.

—James O'Neill's Monte Cristo company closes season at Allentown, Pa., on May 22. The season has been very profitable.

—Owing to the great success of The Leather Patch at the Grand Opera House, Brooklyn, prices have been raised for this week.

—Marie Hilforde, who has played some very good engagements during the last few years, is disengaged for next season.

—William Garen has been re-engaged by Frances Bishop for next season, and is now busy booking time for Mugg's Landing.

—Mabel Stanton will be starred in Lost in London and A Strange Marriage next season under the management of A. E. Gaylord.

—At the California Theatre, San Francisco, on Monday night, Sapho received its first American production. It proved a success.

—Among the attractions already booked at the Baldwin Theatre, San Francisco, for next season are Mme. Modjeska, Palmer's Madison Square company, Duff's Opera company, Theadora, Abbott Opera company, Edwin Booth, the Violet Cameron Opera company and Sarah Bernhardt.

—J. Henry Rice, manager of [illegible] O'Conor, writes that he has been successful in booking the large cities for [illegible].

—John G. Wilson, the dramatic [illegible] lected his poems into a volume, which is shortly published by the Cassell Publishing Company.

—A lot of stage costumes for ladies on exhibition at 219 West Twenty-first street. Inspection is invited, as they will be sold at a bargain.

—Frank Murray, formerly city editor of the *Democrat and Chronicle*, Rochester, has been engaged as press agent for Miss Janauschek next season.

—John G. de Bang, late of the Academy Opera House, Philadelphia, has been engaged as musical director with John A. McCaull for next season.

—Ferguson and Mertit have been very successful in booking for the Howard Opera House at Malone, N. Y. Malone has a population of 8,000, and is a good town to play.

—The Windsor Theatre committee, tendered to Annie Pixley and Joseph Murphy on the steamboat *Sirius* up to West Point and Newburg next Sunday, promises to be most enjoyable, several hundred professional people having already signified their intention of going.

—Next week Henry Clarence, in his Arkansaw Traveller, opens a second engagement this season at Hyde's. A. R. Wells has had great success in managing Mr. Clarence, and the season has been most profitable. Next season will open at the Boston Theatre on Sept. 6.

—The new theatre now building on the Clark street, Chicago, has been leased by A. Stevens, who will name it "The Stevens" and present attractions at low prices. The house was originally leased by Mr. Shelley, who sold the unexpired lease to Stevens almost before he broke ground.

—R. King Cutler, author of The Students, a play which has been produced at Belleville, Ont., is trying to secure a theatre for its production in this city. The piece will shortly be taken on a tour through the States. Fannie Rowland and Harry Lacy have created the leading roles in it.

—Frank Tannehill will produce a new original comedy, entitled A Night Off, on June 14, at the Court Street Theatre, Boston. Robert Arthur is mentioned in the cast. They have so far engaged Sidney Rosenfeld, Annie Lewis, Russell Bassett, Jessie Bartlett Davis, Spencer Harrison, Tomas Ranken, Mrs. Owens and Ada Wheeland.

—Los Angeles, Cal., has become a prominent stand for the leading attractions. It has a population of 40,000. The opera house seats 1,500. Los Angeles is one of the principal towns on the Western Coast. To-day it is [illegible] always a combination of business [illegible] ure. McLain and Lehman have been successful in managing the Opera House.

—Manager Gus Hartz, of the Opera House, Cleveland, writes: "I am about closing the most successful season on record in this city. My receipts are about 20,000 ahead of last year, which is known at this house. I am [illegible] result, feeling assured that it has been [illegible] plished by careful attention to the wants of the season."

—J. H. Mack will not be seen [illegible] season in The River King. He is [illegible] to devote all his time to the production of Gladiator, which he has bought from Colonel Colleugh owner. He will bring the piece out in spectacular style with Robert Hilliard and a [illegible] Spartacus, supported by a strong company, including as many as possible of the people who were with McCullough.

—The other day, at Toronto, Mr. Mack McDonald and John A. Williams, of the [illegible] on summary, signed a draft for $1,000 [illegible] drag a play. Mrs. McDonald was [illegible] and Frank Willard the soubrette. [illegible] Mr. McDonald were unable to [illegible] and Willard gave them $1,000 to [illegible] part and Williams to run the show. [illegible] The piece has been [illegible] and the contract was revoked.

—Charles Vincent, husband of [illegible] soul, died recently aboard [illegible] been in delicate health. The [illegible] one time in the prominent [illegible] York. For the past few years [illegible] soul has been a popular [illegible] dancing on the American [illegible] a year and a half ago she went [illegible] her invalid husband with [illegible] season in England and on the Continent.

—George Clarke closes his [illegible] Wallack company, at the Park [illegible] lyn, on Saturday night, and [illegible] long will be seen as John [illegible] play, A Strange Disappearance, [illegible] Theatre. From the People's, A Strange Disappearance will be taken to the [illegible] Brooklyn, and engagements are pending [illegible] J. M. Hill by which it will [illegible] sent be produced at the Third Avenue Theatre.

—The elegant Alcazar Theatre, San Francisco, is in the market for lease or sale. This magnificent temple of amusement was built by M. H. De Young of the San Francisco *Chronicle*, the *Herald* of the Pacific Coast. Mr. De Young expended money foolishly in building this theatre, making it quite a hobby. The outcome is an ornament to San Francisco. George Wallenrod has been selected as the manager, and he is prepared to receive business communications.

—On Saturday evening last the season of the Thalia Theatre closed with a benefit to Manager Amberg. The evening's programme consisted of one act of The Fledermaus, one act of The Zigeunner Baron and three acts of Der Bettelstudent in Ich Wende Mir der Mayer Einladen. The performance netted the manager the sum of $3,600, besides which he was the recipient of twenty-eight floral gifts, one of which—a most elegant specimen of the florist's art—is said to have cost over $300; two diamond pins, two rings and a set of furniture.

—Quite a novel entertainment is to take place for the benefit of Bartley Campbell at the Polo Grounds on next Tuesday or Wednesday afternoon. It will be a baseball match between two nines of actors in costume—Comedy versus Tragedy. Among the [illegible] who will take part are De Wolf Hopper, Francis Wilson, James T. Powers, [illegible] Boniface, Jr., Burr W. McIntosh, [illegible] Bowser, George Thatcher, Billy [illegible] John A. Mackay. The tragedians are [illegible] backward, the two already volunteering [illegible] Alexander Salvini and Edwin Clarke. [illegible] desiring to assist will address E. [illegible] 163 West Twenty-third street. [illegible] manager will be secured to [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

garden. The cyclone of 12th did considerable damage, but it has since been repaired and will open with the Thompson Opera co. 17th. This will be one of the most popular Summer resorts in Kansas City. The old co. closed at Portland with a most successful business. Mr. Thompson says he thinks this co is much better than the old one. Richard Golden was expected to arrive last night. J. Taylor, formerly with the McCaull co., will take the part of tenor.—Your correspondent was in error in regard to Miss Hawthorn's business at the Gillis some few days ago. She did a most excellent business considering it was Holy week. Your correspondent was not aware that it was Holy week. Mr. Kelly, her manager, says he did the best business during Holy week than ever before.—Howard Durant, formerly from Boston, is taking the pasteboards at the Gillis.—Claude Hagen, stage machinist, severed his connection with the Gillis last week, and has opened a general theatrical supply agency and calcium light house at this place.—Mr. Shea, who is in the box-office at the Coliseum, had a brother who invested a small sum of money for him in a mine on the Pacific Coast, about two years ago, and Mr. Shea was offered $65,000 for the lead by a Pacific Surveying co. He refused it, and immediately starts there to look after his interest.—Kansas City will always be glad to see Patti Rosa return to K. C. The main object of her return this time is to tender a benefit to the gentlemanly treasurer and assistant manager, W. S. Warren and W. H. Thomas. These two gentlemen have not only won the good will of the Patti Rosa co., but have the good will and high esteem of all who know them. It will be doing them justice if the Coliseum House is filled to its utmost capacity on the night of the 22d.

JOPLIN.

Arena: Sells Brothers' circus relieved the dullness in the amusement line 8th. The performance was not as good as upon former visits. Splendid business nevertheless.

Chief Manager Haven, of the new Joplin Theatre, is organizing a dramatic co. of superior ability to play here through the Summer season. At the last meeting of the Southwestern Opera House circuit Manager Haven was elected secretary.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas J. Boyd, manager): The Hanlons in Fantasma, 7th and 8th, kept three large audiences in roars throughout the whole performance. It is a very entertaining thing, and is rightly named. The scenery was specially gorgeous. Kate Castleton appeared 10th at Manager Boyd's benefit, and played to a crowded house. M. B. Curtis in Sam'l of Posen and Spot Cash drew out two large houses 11th and 12th. Rhea comes 20th, 21st, 22d.

The Kiralfys will give a special ladies' social 20th in honor of Mlle. Rhea and Mme. Modjeska, who is now in this city visiting her son. Edith Edwards, Nahun Franko and Max Klein, who lately left the Mendelssohn Quintette Club, will also be among the guests.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): McIntyre and Heath's Minstrels played to fair business 17th. Co. good, giving perfect satisfaction. Flov Crowell co. 27th, week.

James Maynard's Ten Nights in a Bar-room co. was booked for 7th, but failed to put in an appearance. Are they rattled? We have a number of aspiring amateurs in this town.

NEW JERSEY.

NEWARK.

Grand Opera House (Leonard Grey, manager): Willie Gillette opened on Monday in The Private Secretary. The co. succeeded in eliciting roars of laughter from the small audience, although the piece is anything but well acted. Go Thursday Rose Coghlan begins a three nights' engagement in Our Joan. Next week: Gunnison's Mikado.

Newark Opera House (Fred. Waldmann, manager): Mr. and Mrs. Harry Watson, in Wrinkles, began the week to fair business. The play has been much improved and is certainly very amusing. Alfred McDowell and Alice Watson give good support. Next week, Lily Clay and Russell's Comedy co. in A Practical John.

Isham Harris Miner's Theatre is fast growing to be a successful variety. It is now understood that the opening attraction will be Roberts and Crane in Comedy of Errors.

TRENTON.

Taylor Opera House (John Taylor, manager): McKee, Johnson and Slavin's Minstrels made their first appearance in this city, 12th. The programme was received one by a good co and received plenty of applause. The Templeton Opera co. gave two performances, the 15th presenting The Mikado with Roland Reed as Ko-Ko. The support was very fine. The co. was well received by a large audience.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Tony Pastor's Variety co. gave a poor entertainment 10th to a crowded house. McNish, Johnson and Slavin's Minstrels delighted a small house, 13th. Almee, June 11.

ORANGE.

Music Hall (G. P. Kingsley, manager): Modjeska's engagement cancelled. Engaged to a fair house 10th. Mary Shaw in Hazel Kirke and Owen Fawcett as Chevlue Hill did justice to the parts. McNish, Johnson and Slavin pleased a good house 14th.

NEW YORK.

BUFFALO.

Academy of Music (Marsh Brothers, managers): Keene Abbott drew very good houses 7th, 8th and 9th in La Traviata, The Mikado, The Bohemian Girl. The pictures were generally equal to the occasion, while the chorus were not as efficient as they should have been. W. J. Scanlan in Shane-na-Lawn drew fair audiences the latter half of the week. Scanlan's songs are the most admired part of the performance. Kiralfys' Rat-Catcher four nights this week; Tony Pastor the rest.

At the Court Street Theatre Edwin Thorne's Black Flag co. opened the week of the 10th to a packed house with the standing-room sign in sight early in the afternoon. Business continued very good during the engagement. Milton Nobles week of 17th.

Last week wound up the season at The Adelphi with Madame Cayre's mystery groups and an olio including Lizzie Parker, gymnastic; Alice Arlington and Arthur Forest.

The Museum's business week of the 10th was very fair. Edwin Granger, being the attraction in The Case, Cazalis and Two Twins. At four of the matinees Olive Wood took the star's place, appearing in Engaged. Alfred Mayo's Humpty Dumpty co. this week.

Irish Rogers had Col. Sellers'ized of his Adelphi lease, on the contrary his intention is to make decided improvements to the theatre during the Summer and continue another year. The season is said to have been a success from a financial point.

ROCHESTER.

Grand Opera House (F. H. Lehman, manager): On the 10th Frank Mayo appeared in Nordeck to an excellent house. Mr. Mayo was cordially received and his fine work throughout was most warmly applauded. The character assumed by Mr. Mayo fitted him perfectly. Miss Kydder's uniformly good acting placed her high in the estimation of our local critics. The 11th and 12th a good business was did by Stoddart, in his well known Irish characters. The week was filled out by the Emma Abbott Opera troupe to large audiences. The merits of this co. are extensively known. This week, Ethel Tucker, at low prices.

Academy of Music (Jacobs and Proctor, managers): The past week Across the Continent drew good houses. The familiar face of Oliver Byron was missed; but the gain of the Ferret was well done by R. Fulton Russell. This week, Zozo; next, Hardie and Von Leer.

Casino: Closed for the season.

LOCKPORT.

Prof. Morris' Equine and Canine Paradox four days, opening 12th. Business very good. On the 13th Julius, a prize mare, gave birth to a twenty-three pound colt. It will be named "Lockport."

AMSTERDAM.

Opera House (A. Y. Neff, manager): Margaret Mather came 12th, presenting Leah to one of the largest and most fashionable audiences of the season. Miss Mather was excellent in her role, and was repeatedly called before the curtain. Support first-class. J. H. Wallick's Bandit King co. came 14th to fair business and gave good satisfaction.

Fuller Opera House (M. S. Potter, manager): This new theatre has been closed for the past four weeks, undergoing thorough repairs. Summer season opens May 19. Lenten Church, week.

BATAVIA.

Opera House (Harry C. Ferren, manager): Manager Ferren was tendered a benefit by our citizens 14th, the Rentfrow Minstrels co. appearing to a crowded house. They rendered the opera in superb style. Margaret Mather in The Lady of Lyons 24th.

GLENS FALLS.

Opera House (F. F. Freye, manager): Margaret Mather in Leah the Forsaken, 12th, to the largest and most fashionable audience of the season. The people were delighted, Miss Mather being called before the curtain time and again. Frank Mayo in Nordeck 27th.

JAMESTOWN.

Opera House (A. E. Allen, manager): Closed its doors to good business 13th, 14th and 15th.

Arena: United States Circus and Great Eastern Menagerie is booked for June 8.

OSWEGO.

Academy of Music (John R. Pierce, manager): James Wallick, in the Bandit King, gave satisfaction to a light house 17th. Frank Mayo and co. presented Nordeck, 13th, to a small house, but gave the finest performance, as a whole, of the season.

Casino Opera House (W. H. Frisbie, manager): The Kindergarden, a very laughable hodge-podge, has been given the past week to good attendance. Pleased well. Lottie Church this week.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Daniel Frohman's co. gave May Blossom, 12th, to a large and refined audience. Applause was frequent and hearty. Bandit King 20d.

Benefit: Manager Sweet's benefit, 13th, was a flattering success. The receipts footed up over $650. I take this means of extending my hearty congratulations.

Presentation: The attaches of the Opera House have presented Mr. Sweet with a handsome gold-headed ebony cane. He fully deserved it.

Arena: Forepaugh will exhibit here 17th.

ELMIRA.

Arena: Forepaugh's Circus gave a meritorius performance 13th. Large audience despite inclement weather.

Items: Manager Bardwell, of the Opera House, was in New York last week and secured quite a number of splendid attractions for the early Fall season. He says this has been the best season financially since the opening of the house eighteen years ago.—Josephine Cameron, with an amateurish supporting co., played to small business at the Mascot Academy all last week.

AUBURN.

Academy of Music (E. J. Matson, manager): The Gardners in Ruffles gave poor entertainments to light houses 10th and 11th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Amateur Opera co. of Brockport produced The Mikado, 12th and 13th, to packed houses. The opera was rendered in fine style. Same co. produced the opera at Batavia, 14th, for Manager Ferrin's benefit. Crowded house. Camille Urso Concert co. 18th.

OWEGO.

Wilson Opera House (S. F. Fairchild, manager): Templeton's Mikado co., 12th, to the largest house of the season. Standard Dramatic co. 24th, week.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The Standard, an excellent co., with S. K. Chester and Fanny Gillette in the leading roles, opened Monday night, 20th, to an excellent house, and played to fine houses throughout the week, giving great satisfaction.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Devil's Auction to a crowded house 12th. Good satisfaction. The Templeton Mikado co., with Roland Reed as Ko-Ko, had only a fair house 13th, on account of severe storm, but gave one of the best renditions of the opera yet heard here.

Arena: John B. Doris spread canvas, but did only a small business on account of the rain 10th.—Adam Forepaugh's Circus was attended by thousands 14th, and the performance gave the best of satisfaction, everything being first class.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. and J. P. Ferrall, proprietors): Kittie Rhoades' co. failed to make its appearance week of 10th, as advertised. It was a source of considerable loss to the management, as the hall remained closed during the entire week. The week was a very desirable one, and a good attraction would have played to good business. There were a large number of strangers in the city on account of the memorial exercises over the Confederate dead.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The only attraction here during the past week was Haverly's Home Minstrels 10th, 11th and 12th. As panic prices reigned it naturally follows there was a large audience each night. The co. numbers about eighteen people and includes some very clever artists, among them are Thompson and Hooley, George Powers and the California Quartette (Hodges, Kelly, Gale and Belknap.)

Arena: Miller, Okey and Freeman's ten cent Circus was due here on the 13th for three days, but the recent flood prevented them from arriving prior to the night of the 14th, and on the following day they gave three performances to "standing room only." The ring attractions, though limited, are first-class in every respect and gave more than satisfaction.

Cues: Mr. John B. Cox, of New York, has just finished a new curtain for the Grand. The scene is an old Amsterdam sea-port and is pronounced by competent art critics as one of the finest in the West. Mr. Cox will return here during the Summer and paint an entire set of scenery for the Grand.—Manager Larry H. Reist had a very flattering offer from Miller, Okey and Freeman to "go ahead" of their circus and attend to the press work, but he declined the offer, much to the delight of the Dayton theatre-goers.—Little Corinne will be at the Grand, 24th, for one week.—Major Burk was here this week making arrangements for Buffalo Bill's Wild West 19th and 20th.—The Summer season at Memorial Hall, Soldiers' Home, opens June 5. I am yet unable to give the entire co.—Miller, Okey and Freeman are the most accommodating circus people who have yet visited us, and have left a very favorable impression with Daytonians.—Barnum has again flooded the town with paper dated June 15.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Burr Oaks attracted fair houses all week. Owing to Wood, Beasley and Weston Brothers Minstrels having canceled, Lizzie May Ulmer will play a return engagement this week, appearing as Carrots in '20. Next week A Cold Day, Bennett and Moulton Opera co. will open an extended engagement 21st.

Hauenstaner's Summer Theatre (H. D. Keller, manager): Will open 23d with the Leland Opera co. in The Mikado. The company is already here and will put in the week rehearsing.

Park Theatre (George W. Little, manager): This house will open 24th. The National Ideal Opera co. will be the first attraction.

Items: George A. Backus has gone with Gus. Williams for a short engagement.—Frank Lewis goes to Chicago for a four weeks' engagement.—The Park Theatre orchestra will be a feature of the house and will consist of thirteen pieces from Louis Ballenberg's Cincinnati band.—Millers, Okey and Freeman have put in an order for a new canvas, as they found their first one too small to accommodate the crowds.

ZANESVILLE.

Bijou Theatre (Dr. O. C. Farquhar, manager): Lizzie May Ulmer made her second appearance in this city 11th and 12th. I had thought her return visit would attract large crowds, but, contrarily, her business was only fair. Dad's Girl is an excellent drama, deserving of liberal patronage. It may be that it is overburdened with an unattractive and misleading title. Lizzie May Ulmer's Mul is still played with the same charming naturalness and grace as ever. This time she was quite well and hearty and acted with better spirit than she did on her first appearance. A few changes which have been made in the company are not for the better. George T. Ulmer, as Dad Hoskins, and Matt. Holmes, as Simon Heth, are not equal to their predecessors in these parts. H. D. Clifton's Stephen Mainwright and Will M. Dell's Charles Osborne are very good. Harry Mack, as the eccentric and impecunious Biles, makes one of the features of the performance. The rest of the support was fair. John S. Murphy, in Marsden's popular romantic drama, The Kerry Gow, drew one of the best houses of the season 14th. The play was put on in good style and gave great satisfaction. Mr. Murphy, in the character of Dan O'Hara, gave a well-rounded and natural performance. He is easy and natural, with a quiet sort of humor, and sings nicely. Virginia Nelson made a pretty Nora Drew and was efficient in her acting. Harold Courtney, as Raymond Drew, Harry Sinclair, as Major Gruff, and W. C. Donaldson, as Kay, the Vulture, were excellent in their respective roles, while the other members rendered able support.

KENTON.

Grand Opera House (Henry Dickson, manager): Crossen's Banker's Daughter comb. April 29; light business. The company is good and deserves a much larger audience. Rinehart Opera and Comedy co., 10th, 11th and 12th, to fair business. Louis St. Clare has a wonderful falsetto voice, and his singing elicited much applause. The company is good. Misses Bertie and Goldie Rinehart are splendid dancers and singers.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Damon and Pythias was given by our Dramatic Society, under the direction of Harry Freeman, 11th, to a large audience. Frank Enos, as Damon, played the part in a manner that would have done credit to a professional, and the audience was not slow in appreciating the excellent acting of Mr. and Mrs. Freeman in the parts of Pythias and Calanthe. The Society is rapidly improving under the Freemans. Monte Cristo 13th, with James O'Neill in the title role, filled the house.

BELLEFONTAINE.

Grand Opera House (T. L. Hutchins, manager). The Bella Cole Concert co. came 11th to poor business, but gave a very fine entertainment.

TOLEDO.

Wheeler's Opera House (G. W. Bills, manager): Lilly Clay's Adamless Eden drew a fair house 10th. Very good entertainment of the kind. The female orchestra was the feature, some fine solos being rendered on the cornet, clarionet and violin.

Peoples: Knowles Comedy co. in Odds and Ends, a musical comedy, has drawn good houses during the week.

LANCASTER.

Chestnut Street Opera House (Herman Wilhemyer, manager): Joseph Murphy, booked for 13th, failed to appear, presumably on account of the frightful storm that swept over the State the night previous with such disastrous results. Corinne Merriemakers 30th, June 2.

Miscellaneous: Barnum's show comes June 17.—The Mirror is on sale at Tuthill's Bazaar, 120 Main street.

NEWARK.

Music Hall (J. H. Miller, manager): J. S. Murphy, in Kerry Gow, gave splendid satisfaction to a large audience 15th. Virginia Nelson, as Nora Drew, and Harold Courtney as Raymond Drew, deserve special mention; also, W. T. Sheehan in the double role of Mr. O'Drive and Sergeant Bull.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): On the 12th Lena Aberle, a 200-pound star, first magnitude, depicted the power of woman's revenge to an audience of forty people. The play was Ouida. She had one or two clever people with her, Phil. Greiner among them, but how she got them no one knows. The "forti"-tude displayed by the audience was even more tragical than the five stage murders that emsanguined the plot.—James O'Neill played to $600 in Monte Cristo Saturday evening.

Personal: D. H. Wilson has signed with the Soldiers' Home Summer co. at Dayton, O., for ten weeks from June 6.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Lizzie May Ulmer in Dad's Girl 13th, 14th and 15th to light houses. Cheap prices, but the attraction failed to draw. The Kyle Opera co. all this week, playing at cheap prices and drawing well.

LIMA.

Faurot Opera House (Quincy Kilby, manager). The Corinne Merriemakers have been playing to crowded houses all week, producing The Mikado, Mascotte, Capers, Giroflé-Giroflá, Chimes of Normandy and Fiza. James Sturges has made a big hit as Ko-Ko, Lorenzo, Mourzouk and Gaspard, and was the recipient of an enthusiastic recall after the second act in the Chimes. Harry Clarke's sweet singing has made him a pronounced favorite. The soprano, Gertie Hoyt, possesses a very clear and sweet voice, but not as strong as one would wish for. She played Pitti-Sing, Frederick, Paquita and Germaine, and was one of the favorites of the week. The chorus was strong and even, especially the male part. Edwin Stuart's co. opens a week's engagement, 17th, in Inshavogue.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Harrison's Art Lectures 10th to 16th to light audiences. The lectures were very instructive as well as entertaining, and deserved larger patronage.

Arena: Millers, Okey and Freeman's Circus 10th, 11th and 12th to good audiences in the afternoons, with the tent packed in the evening. The ring performance is as good as any given by a more pretentious aggregation. The company was obliged to remain over 14th and 15th, owing to washouts.

Items: Manager Waldman of Black's has very wisely concluded to discontinue playing attractions at panic prices. He will visit New York in the interest of his house soon.

FINDLAY.

For a company making so great an ado as that of the Two Dans the outcome is painfully barren of results.

War: A speck of war is looming up in theatrical circles in Findlay. Briefly the situation is this: Fred. H. Whipple, of Toledo, recently leased Davis Opera House, in this city, for a term of five years beginning April 1, 1886. Before the papers were signed by the high contracting parties along came George R. Rogers, of Milan, O., who by some mysterious process barred out Mr. Whipple and obtained possession of the house. Mr. Whipple, not fancying such cavalier treatment, proposes to test the matter in the courts, and has accordingly brought suit against the Davis estate (the proprietors of Davis Opera House) for $5,000 damages. Pending the decision of the court, Mr. Whipple has leased Wheeler's Hall for a short season, and will play a number of first-class attractions there in the near future. Wheeler's Hall may possibly be remodeled in the sweet by-and-by and converted into an opera house. Its location is excellent, and it was considered the leading house in town, prior to the erection of the Davis. Murphy's Kerry Gow co. 21st; Rhea, 27th, possibly.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Joseph Proctor, the sterling old actor and company, appeared, 10th, in Nick of the Woods to a fair-sized audience. Mr. Proctor closed his season here and left for Boston on the 12th. A larger and more intelligent audience has not assembled in this house this season than the one that attended the presentation of Monte Cristo by James O'Neill and company, and a better pleased audience has never left the house. Mr. O'Neill was recalled at the end of every act, and when the curtain dropped at the last act he appeared twice.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Professor Bristol's Equescurriculum opened for a season of five nights and two matinees, 10th. The attendance, sorry to say, was only fair, caused by counter attractions of a similar nature. The element that did attend was composed of our best people, and their verdict was formed by intelligence, and as expressed, leaves no room to doubt that should this attraction return to our city the patronage would be largely increased, and give Professor Bristol no cause to believe his work was unappreciated. The animals are pretty, handsomely formed, and show a high order of intelligence. Their feats are done with surprising promptness and they show a ready sympathy with their trainer. In his incidental remarks, Professor Bristol does not make himself clearly understood to our Eastern ears, the Michigan accent being very pronounced. Kersands' Minstrels 13th. The house was fairly filled by an audience who applauded unstintedly the rare old *bon mots* which fell from the lips of the end men. The second part was good and was well received. Wallace King, who is starred as the only colored tenor singer on the American stage, was a favorite with the audience and was cordially greeted at his first burst of melody. He can sing some, but not ballads of the "Some Day" class, as his voice is utterly lacking in the sympathetic quality necessary to give this noble production with the expressive tenderness with which it should be sung. Judged by the minstrel standard, Kersands' Minstrels are good.

Arena: O'Brien's ten-cent show pitched their tents for two days, 11th. The attendance was great and the free list entirely suspended. Many people were turned away by reason of lack of space. In the rush at the ticket-box and reserved-seat stand there was some very "queer" practices by people connected with the show.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): Murray and Murphy in their absurdity, Our Irish Visitors, appeared 10th, to paying business. This play now somewhat improved was presented about three years ago under the title of Our Summer Boarders, in which Charles Frew made his first appearance here, Murray and Murphy are good comedians and with the assistance of their able co. kept the house in a continual roar. The Devil's Auction was held 14th, to one of the largest houses of the season, although conspicuous by the absence of the ladies, there being only a slight sprinkling of them throughout the vast audience. The play was well presented and the scenery was elegant, the large and commodious stage giving excellent opportunity for displaying it. The Bethlehem University was well represented, the students occupying the front rows generally reserved for the bald heads. They as usual were very demonstrative and twice gave the University war cry which was received by the balance of the audience with hisses.

Academy of Music: This house closes its season the latter part of the month and during the Summer vacation. Mr. Hagenbuch will make some great improvements both in the auditorium and the stage facilities, looking to the comfort of its patrons while in the house as well as extra and comfortable exits. The house will open its season Sept. 15, at popular prices.

PITTSTON.

Music Hall (W. L. Evans, manager): Templeton's Mikado co. played return date 10th, to fair business. Our Irish Visitors, 12th, to large house; return date.

SHAMOKIN.

G. A. R. Opera House (J. H. Osler, manager): A Mountain Pink, with Bella Moore as Sincerity Weeks, was presented to an appreciative audience 11th.

NEWCASTLE.

Allen's Opera House (R. M. Allen, manager): This place of amusement will pass into the hands of Mr. Walter F. Loftus, of Beaver Falls, Pa. Mr. Loftus has leased it from Manager Allen, who is the owner, and will make extensive alterations during the Summer. The house for season 1886-87 will be under Mr. Loftus' direct management, and no doubt will continue prosperous.

Arena: The Big United States Circus and Great Eastern Menagerie will be here 22d.

Items: Manager E. M. Richardson, of the Park Opera House, has returned from a business visit at Chicago.—Matt and Lew Diamond, song-and-dance artists, have joined Haverly's Minstrels. John M. Russell has joined Main's Circus, doing clown business.

BEAVER FALLS.

Opera House (C. B. Foster, manager): Billy Kersands' Colored Minstrels played here the 12th to poor business, but gave immense satisfaction. They should be greeted with a full house everywhere they go.

Sixth Avenue Theatre: Croker's Equirationals appeared here the 13th, 14th and 15th. A return date of Ida Siddons is booked for the near future.

Arena: Walter L. Maur's Circus will visit here the 13th, and the Big United States Circus, on the New Brighton side (across the river), the 17th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Murray and Murphy, in Our Irish Visitors, 13th, to a large and very enthusiastic audience. Murray and Murphy have the keenest Irish wit. The co were good and the orchestra superb. They were well received, and were loudly applauded.

OIL CITY.

Opera House (Kane and Rogers, managers): Newton Beers' co. presented Only a Farmer's Daughter 11th, to good business. The character of Madam Laurent was well taken by Miss Gowongo Mohawk, who is a full-blooded Indian of the Mohawk tribe. This rising young actress was born at Gowanda, Cattaraugus County, N. Y., and was educated at Painesville, O. Harry Slade's spiritualistic performance, 13th, drew a fair house. Those present were of the opinion that it should be called sleight-of-hand performance, instead of spiritualistic. O'Neill's Monte Cristo co., 20th.

Personal: Am glad of the opportunity given The Mirror readers to see the face of the Giddy Gusher.

NORRISTOWN.

Music Hall (N. J. Boyer, manager): Louise Arnot week of 10th in The Two Orphans, Fun on the Potomac, A Celebrated Case, Little Detective and Leah the Forsaken, The New World. Fun on the Potomac was played Saturday matinee. The co. is far above the average traveling co. This was Miss Arnot's second week here this season, and judging from the packed houses that greet her every evening, we are safe to say that she is always sure of overflowing houses when she comes.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Murray and Murphy, 11th, in Our Irish Visitors, to large house. Very funny. Coming, Si Perkins, 21st and 22d.

McKEESPORT.

White's Opera House (James E. White, manager): Atkinson's co. in Peck's Bad Boy made their second bow this season 10th to a crowded house. The performance was a great improvement over the last, noticeably so in the Bad Boy, who was simply excellent. Billy Kersands' Colored Minstrels, 14th, to only fair house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Baltimore Cathedral Choir gave a fine concert for the benefit of a local charity 12th. Crowded house. The Gœthean Literary Society, a college organization, gave an entertainment 14th. The music was furnished by the Philharmonic Club, of Reading, under the leadership of Professor Arthur Wittick.

Arena: O'Brien's Circus to large business 13th.

Item: B. Yecker, the proprietor of the Opera House, left during the past week for an extended tour through the West, probably as far as the Pacific Coast.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Devil's Auction 12th, to a full house. The scenery carried is very fine.

SUNBURY.

Lyons' New Opera House (P. P. Smith, manager): Bella Moore in The Danites, 12th. Good house. Splendid performance. Professor Bristol's Horse Show, 13th. Crowded houses at two performances. Entire satisfaction.

ERIE.

Opera House (Henry A. Foster, manager): Ethel Tucker played 10th, 11th, 12th, to small houses. As Queena, the star made a good impression. Co. rather poor. Benefit to John P. Hill, assistant manager, 13th. No expense was spared to make it a grand success, and even a little German band was engaged to discourse music before the house and lure the shekels into the pockets of the beneficiary. The programme consisted of instrumental and vocal music, recitations, variety sketches and farce—all by local amateurs. The features were: "The Dream of Eugene Aram," rendered in really fine style by Eugene Hichernell; clog-dancing by Moran and Sherry; club swinging, by James St. John, and baritone solo, by Charles Ebisch. Kate Fiske, the only professional who appeared, played the leading part in the farce, in which the beneficiary also appeared. Good house. The best feature was the rendering of "The Forge in the Forest," by the orchestra, under the leadership of Professor Lucker. Newton Beers appeared 14th, 15th, to fair houses, and fully sustained his good reputation as an actor. Woman's Heart and Farmer's Daughter were given. Co. good.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The regular season closed here Saturday night with The Comedy of Errors. This week, opening Tuesday, the Three Guardsmen will be given by the following people: Robert P. Gibbs, Harry Thompson, Albert Hosmer, Harry G. Carlton, S. E. Philleo, W. N. Griffith, Will C. Sampson, Marvin Griffith, Charles D. Herman, E. T. Webber, Jay Rich, Edgar Thompson, W. Doolan, Walter Thomas, J. H. Howard, Alice Fairbrother, Annie Louise Henwood, Clara Baker, Lavinia White, Lottie Hermoyne, Sadie Rhoades, Blanche Roseman, Hattie Herman. Next week, by the same co., The Sea of Ice. The prices for this Summer season are fifty, thirty-five, twenty-five and twenty cents.

Theatre Comique: Arrivals for the week: Arizona Joe and a "powerful co." in the border drama, Black Hawks, with a "car-load of scenery."

Westminster Musee: Standing-room only is seen on the door here nightly. Among the attractions this week are the Clipper Quartette, Charles Diamond, La Bair Brothers, McCoy and Wischman, Sully and Gorman, Victor Laiscell, Charles A. Mack.

Arena: Doris' Circus, 25th.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Bijou Opera co. headed by Adelaide Randall, opened 10th for week and played to good business at popular prices. Giroflé-Giroflá, The Mikado, The Mascotte, Chimes and Pinafore were given. Miss Randall, in the leading roles, is even more charming than when we last saw her. The co. includes such artists as Alfred Wilkie, Tom Martin, May Leighton, Marion Chester, Harry Dixie and Douglas Flint, basso, the last named being one of the strongest features of the co. Tom Martin, the comedian, received a rousing welcome on his first appearance before a home audience, which was repeated each night with numerous floral offerings. Mr. Martin's Ko-Ko, which compares favorably with others, is original and intensely funny. No Ko-Ko we have seen has produced a finer display of "Flowers that Bloom in the Spring." Mr. Martin is but twenty-two years old, and is one of the youngest leading comedians on the stage. His only fault lies in his sometimes mistaking pantomime comedy for operatic. Our season is closed.

TEXAS.

SAN ANTONIO.

A number of wealthy citizens of San Antonio have subscribed $75,000 and selected a site to build an elegant opera and club house. Mr. McElfatrick, of St. Louis, has been sent for to complete the plans and specifications. Work on the building will begin just as soon as the details can be perfected.

Ernest Rische continues in the management of Turner Opera House, and has received from the owners the following card of thanks:

"DEAR SIR:—The Executive Committee of the Turner Association, appreciating the ability you have displayed in catering to the amusement of the public during the season just ending, in securing a line of fine attractions for their entertainment, take pleasure in notifying you that by a unanimous vote they have decided to accept your offer for next season. We feel assured that both the association and the public will be the gainers by your continuing in the management of the Turner Opera House."

Mr. Rische has been untiring in his efforts to please the lovers of the drama, and has given satisfaction alike to the public and the profession. He visits New York soon on a business trip in the interest of the Opera House.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Alsberg-Morrison-Sheridan comb. presented Measure for Measure to a full house 3d. Cymbeline to a much smaller audience 4th, 5th.

VIRGINIA.

RICHMOND.

Phillips' Opera House (Dubbins Brothers, managers): The only news obtainable is that Atwood's Bijou Opera co. will fill the week of 24th, opening with Giroflé-Giroflá.

Academy of Music (Hersog and co., lessees): National Ideal Opera co., 17th, week.

WISCONSIN.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Harry M. Clark's Comedy co. drew good houses 10th, 11th, 12th, in The Shanghraun, Galley Slave and Hidden Hand, at ten, twenty and thirty cents admission. The co., with the exception of Fannie Francis and Dick Oglesby (the two original characters of The Hidden Hand when first produced in this country) is very weak; but all strove hard to please. I was agreeably surprised to meet Mr. Clark after an absence of two years, and had a very pleasant talk with him.

Item: It was Sam McFlinn's Dime Circus here during week of 3d, and not McFerrin's, as you make me say in the last Mirror. Mr. McFlinn, by the way, is the cleverest circus manager I have met in some time, and I was pleased to see him meeting with the success his show deserves. As will be seen by the Managers' Directory, Tucker Hall is for rent Fair week. Good co's have always played Fair week to $1,500 to $2,500, and the coming Fair is going to be the most successful for years past.

MADISON.

Turner Hall (Cornelius and Officer, managers): The Chicago Opera co. gave two performances 13th—Pinafore in the afternoon, The Mikado in the evening. The co. is a good one and drew large audiences.

EAU CLAIRE.

Grand Opera House (J. E. Case, manager): John Thompson, in Around the World, held down the boards May 3. The play as well as the troupe was a complete farce. Only three people composed the co. Gilmore's Band, 20th.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Haverly's Minstrels played a return engagement week of 10th. Good business. The Cragg Family repeated their former success.

Theatre Royal (Sparrow and Jacobs, managers): Edwin Arden appeared in Eagle's Nest, meeting with the usual success. Gray and Stephens 17th week.

Queen's Hall (Henry Thomas, manager): The Franko Concert co. gave fine performances, 12th and 13th, to miserable houses. Rachel Holland, Holst Hansen, August Hyllested and Jane Franko comprised the co.

HAMILTON.

Grand Opera House (T. Roche, manager): Lilly Clay's Adamless Eden co. did only a light business, 13th, owing to lack of advertising and warm weather. The performance was much below the standard, many people leaving the theatre before the close of the performance. Kiralfys' Rat-Catcher 24th and 25th.

OTTAWA.

Royal Theatre: The benefit of Mrs. E. M. Post, of the Gilmour co., 12th, was well attended. A number of attractions are announced for the Summer.

BELLEVILLE.

The Three Students, a melodrama written by R. King Curlett, a medical student of this city, had its first production here 11th, 12th, to crowded houses. The plot is laid in Louisiana. George Appleby, the father of the hero, quarrels after a law suit with Squire Adams about some land in dispute between them. Hard words are used and bloodshed is only prevented by the interference of the bystanders. On his return home George Appleby is laughed out of his ill humor by his wife and Margery Warren, the affianced of the hero, and resolves to go and meet the Squire and apologise for his hasty words. On approaching a certain spot he hears cries of "murder" and "help," followed by a pistol shot, and on running to the place from whence the sounds proceed he stumbles upon a body which turns out to be Squire Adams, shot through the heart. His cries bring others to the scene. A pistol with Appleby's initials is found beside the body, and George Appleby is accused of the crime. The deed was perpetrated by Claude Appleby, son of Joseph Appleby, a brother of the accused, who obtained the pistol the night before by robbing the house of his uncle. Claude had heard that the Squire would return home with a large sum of money, and determined to rob him. His tool and unwilling accomplice Jim Graves, whom he holds under control by threats of exposure for supposed wife-murder, fails him at the last moment, and he commits the crime single-handed. Jim, however, witnessing it. George Appleby flies to Australia to escape the penalty of his supposed crime, as he is deemed guilty by everyone except his wife and Margery Warren. He leaves left his business in the hands of his brother Joseph, who is as unscrupulous as his son, and he immediately plots to gain possession of his brother's wealth. Nicholas Appleby, a student at New York, is broken down by grief at the tragedy and is induced by his uncle to visit France with him, and is there confined in a private lunatic asylum and reported dead by his uncle on his return home. Nicholas Appleby remains in confinement five years, but is finally found and released by Henry Donaldson, a friend and fellow-student, who, after finishing his course in medicine, was visiting the hospitals and institutions in Europe. On returning to New York Nicholas finds his little sister, Maude, who has been kidnapped from home, begging in the streets. George Appleby returns from Australia, having been informed of his brother's rascality. A family reunion follows. The villainy of Joseph Appleby, which has reduced his brother's wife to want, is exposed. Jim Graves turns up and George Appleby is proved innocent. Margery Warren and Nicholas are united. Joseph Appleby is pardoned and provided for, and all goes well. With the exception of Nicholas Appleby and Margery Warren, the characters were all assumed by amateurs. The play abounds in many strong situations, especially the scene at the river dock on the departure of George Appleby for Australia, and the asylum scene, where Harry Donaldson finds Nicholas and assists him to escape. It is the author's intention to push this play and have it produced by a co. of first-class [illegible]. The universal verdict here is that it will prove a [illegible].

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): The Rentfrow Musical Comedy co. is booked for 10th, 20th, 21st, 22d. Rhea is booked for week of June 7.

Items: J. J. Hogan, well known among theatrical people, has opened business as a bill-poster here, with office at Princess Opera House.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Leadville, Col., 20, 21, 22; Emporia, Kas., June 1; Lawrence, 2; Topeka, 3; Atchison, 4; Leavenworth, 5; Kansas City, 7, week.

ANNIE PIXLEY: N. Y. City, 17, week.

ADA GRAY: N. Y. City, 31, week.

ALICE HARRISON: Washington, 17, week.

A BRAVE WOMAN CO.: Rochester, N. Y., 24, week.

BAKER AND FARRON: Boston, 24, week.

BUNCH OF KEYS CO.: San Francisco, 17, two weeks.

BREADWINNER CO.: Cincinnati, 17, week; Louisville, 24, week.

BELLA MOORE: Brownsville, Pa., 20; Bell

J. K. Emmet: Philadelphia, 27, week.
J. B. Polk: Laramie, Wy. T., 21; Cheyenne, 22; Grand Island, Neb., 24; Omaha, 25, 26.
Joseph Proctor: Gloversville, N. Y., 21; Ballston, 22; Pittsfield, Mass., 24; North Adams, 25; Exeter, N. H., 26; Ipswich, Mass., 27.
Jennie Calef: Fremont, O., 21, 22.
James Owen O'Connor: Janesville, Wis., 20; Racine, 21, 22; Madison, 24; Portage City, 25; Fond du Lac, 26.
Jefferson's Co.: Troy, 17, week; Montreal, 24, week.
Kendall's Dramatic Co.: Atlanta, Ga., 17, week; Selma, Ala., 24, week.
Kindergarden Co.: Auburn, N. Y., 18 to 20; Ithaca, 21, 22; Binghamton, 24, 25, 26.
Kiralfys' Spectacular Co.: N. Y. City, 10, two weeks; Philadelphia, 24, two weeks.
Kiralfys' Rat-Catcher Co.: Buffalo, 20; Erie, 21, 22; Hamilton, Ont., 24, 25; Toronto, 26 to 29.
Kate Forsyth: Chicago, 24, week; Boston, 31, week.
Knowles Comedy Co.: Fort Wayne, Ind., 17, week.
Lawrence Barrett: San Francisco, 3, four weeks.
Lorne Dramatic Co.: Paterson, N. J., 17, week; New Haven, Ct., 24, week; Boston, 31, week.
Laura Dainty: Valparaiso, Ind., June 9, 10.
Lester Wallack: Brooklyn, 17, week.
Lizzie Evans: Rockland, Me., 20; Portsmouth, N. H., 21.
Little Nugget Co.: Evansville, 17, week; Fort Wayne, 24, week.
Lillie Hinton: Hornellsville, 17, week.
Louise Litta: New Haven, 21, 22.
Lizzie May Ulmer: Columbus, O., 17, week; Cincinnati, 24, week; Louisville, 31, week.
Lillian Lewis: Pittsburg, 17, week.
Little's World Co: Chicago, 17, week.
Louise Sylvester: Detroit, 17, week; Chicago, 24, week; Indianapolis, 31, week; Evansville, June 7, week.
Lottie Church: Oswego, N.Y., 17, week; Amsterdam, 24, week.
Louise Pomeroy: Tyrone, N. Y., 24, week; Haverhill, Mass., 31, week; Brockton, June 7, week.
Lydia Thompson: N.Y. City, 17, two weeks; Milwaukee, 21, week.
Madison Square Theatre Co. (Palmer's): Boston, 3, four weeks; Chicago, June 7, seven weeks; San Francisco, August 2, four weeks.
Margaret Mather: Oneida, N. Y., 20; Auburn, 21; Canandaigua, 22; Batavia, 24; Lyons, 25; Oswego, 26; Cortland, 27; Elmira, 28; Binghamton, 29.
Mary Anderson: N. Y. City, 17, week
Milton Nobles: Buffalo, 17, week; Brooklyn, 24, week; N. Y. City, June 7, two weeks.
Mayo-Nordeck Co.: Ottawa, Can., 19 to 22; Ogdensburg, N. Y., 23; Watertown, 26; Glens Falls, 27; Saratoga, 28, 29.
M. B. Curtis: Reno, Nev., 21, Virginia City, 22; Sacramento, Cal., 24, 25; Woodland, 26; Stockton, 27, 28; San Jose, 29; San Francisco, 31, two weeks.
Maude Granger Co.: Paterson, N. J., 17, week; New Haven, 24, week; Boston, 31, week.
Mr. and Mrs. George S. Knight: Denver, 17, week; Colorado Springs, Col., 24; Pueblo, 25; Salida, 26; Leadville, 27, 28, 29; Central City, 31.
Mattie Vickers: Chicago, 10, three weeks.
Maude Atkinson: Decatur, Ill., 17, week; Clinton, 24, week; Lafayette, Ind., 31, week.
Murray and Murphy: N. Y. City, 17, week
Moore-Vivian Co.: Norfolk, Va. 17, week; Philadelphia, 24, week; Pittsburg, 31, week.
Maud Miller's Co.: Auburn, N. Y., 24, week.
Newton Beers Co.: Wheeling, W. Va., 17, week; Detroit, 24, week; Cleveland, 31.
N. S. Wood: Albany, 17, week.
Oliver Byron: Troy, N. Y., 17, week.
Only a Farmer's Daughter Co. (Blanche Curtiss): N. Y. City, 17, week.
Only a Woman's Heart: Wheeling, W. Va., 17, week; Cleveland, 24, week.
Pepita (Lillian Russell): N. Y. City, 10, two weeks; Boston, 24, two weeks.
Pavements of Paris: Wichita, Kas., 20, 21; Newton, 22.
Private Secretary Co. (W. H. Gillette): Newark, N. J., 20, 21, 22; Brooklyn, 24, week; N. Y. City, 31, week.
Patti-Rosa: Keokuk, Ia., 20; Louisiana, Mo., 21; Kansas City, 22; Chicago, 24, week.
Peck's Bad Boy Co. No. 1. Plymouth, Pa., 20; Susquehanna, 21; Boston, 31, week.
Pauline Markham: Salem, N. J. 17, week.
People's Theatre Co. (Henry's): N. Brookfield, Mass., 17, week; Boston, 24, week.
Rosina Vokes: N. Y. City, 3, four weeks.
Robson and Crane: New Haven, 21, 22.
Rhea: Omaha, 20, 21, 22; Topeka, Kas., 24; Leavenworth, 25; Lawrence, 26; Winnipeg, June 7, week.
Redmund-Barry Co.: Newport, R. I., 20.
Rose Coghlan: Newark, N. J., 20, 21, 22.
Rag Baby Co. (Daniels): Dover, N. H., 20; Portland, Me., 21, 22.
Shadows of a Great City: Detroit, 13, 14, 15; Toronto, 17, week; Montreal, 24, week.
Standard Dramatic Co. (Chester's): Bradford, Pa., 17, week; Owego, N. Y., 24, week; Watertown, 31, week.
Streets of New York Co.: Syracuse, 17, week; Buffalo, 24, week.
Smith's Uncle Tom Co.: Harlem, N. Y., 17, week.
Sawtelle Comedy Co.: Titusville, 17, week; Oil City, 24, week.
Sparks Comedy Co.: Utica, N. Y., 17, week.
Sid France: Pittsburg, 17, week.
Tin Soldier Co.: N. Y. City, 3, three weeks.
Tony Hart: Washington, 17, week; Philadelphia, 24, week.
Two Johns Co.: Philadelphia, 24, week.
Tavernier Co.: St. Thomas, 17, two weeks; London 31, two weeks.
Ullie Akerstrom: Bangor, Me., 17, two weeks; Brockton, Mass., June 1, week; Springfield, 7, week; Worcester, 14, two weeks.
W. J. Scanlan: Philadelphia, 17, week.
Wallick's Bandit King Co.: Ralston, N. Y., 20; Hudson, 21; Poughkeepsie, 22.
Warren-Seymour Co.: Hot Springs, Ark., 20, two weeks.
Wilber Dramatic Co. Dubuque, Ia., 17, week.
Wodiska Co.: Paducah, Ky., 17, week.
Woodson's Comedy Co.: Grand Rapids, Mich., 17, week; Chicago, 24, week; Milwaukee, 31, week.
Zozo Co.: Rochester, N. Y., 17, week; Troy, 24, week; Montreal, 31, week; Ottawa, Ont., June 8.

OPERA AND CONCERT COMPANIES.

Academy Opera Co.: Washington, 10—indefinite season.
Arion Bell-Ringers: Moline, Wis., 17, week; Cedar Rapids, 31, week.
American OperaCo.: Chicago, 17, week.
Bennett and Moulton's Co.: Lafayette, Ind., 20, 21, 22; Columbus, 24—indefinite.
Bennett and Moulton's Co. B: New Bedford, Mass., 17, week, Springfield, 24.
Belle Cole Cole Concert Co.: Circleville, O., 20; Washington C. H., 21; Marion, 24.
Bijou Opera Co.: Wilmington, N. C., 17, week; Richmond, Va., 24, week.
Carleton Opera Co.: Boston, 17, week; Philadelphia, 24, week.
Camille Urso: Brockport, N. Y., 28.
Corrinne Merriemakers: Toledo, 17, week; Dayton, 24, week; Lancaster, O., 30 to June 2.
Ellsler-Weiss Mikado Co.: Washington, Pa., 24; Waynesburg, 26; Uniontown, 27; Connellsville, 28; McKeesport, 29; Pittsburg, 31, week.
Fisk Jubilee Singers: Waukegan, Ill., 21; Chicago, 22; Milwaukee, 23.
Grau's Opera Co.: Kansas City, 10—indefinite.
Gilmore's Band: Eau Claire, 20; Detroit, 22; Milwaukee, 23; Pittsburg, 28.
Jennie Winston: Washington, 17, three weeks.
Little Tycoon No. 2: Philadelphia, 3—indefinite.
Leland Opera Co.: Cynthiana, Ky., 20; Circleville, O., 21; Columbus, 24, three weeks.
Mapleson Opera Co.: Chicago, 17, week.
McCaull's Mikado Co.: Chicago, 3, four weeks.
McCaull's Opera Co.: New York, 3, four weeks.
National Ideal Opera Co.: Richmond, Va., 17, week; Columbus, O., 24, week.
Newell Opera Co.: Sedalia, Mo., 17, week.
Smith Bell Ringers: Terre Haute, 20, 21, 22.
Starr's Opera Co.: Topeka, Kas., 17, week; Emporia, 24, week.
Thompson Opera Co.: Portland, Ore., Feb. 29—indefinite.
Templeton Opera Co.: Port Jervis, N. Y., 20; Middletown, 21; Morristown, N. J., 22; Newark, 24, week.
Wilbur Opera Co.: Pittsburg, 10, two weeks.

MINSTREL COMPANIES.

Adams-Joyce: Kingston, N. Y., 20; Abington, 21; Quincy, 22.
Beach and Bowers: Neenah, Wis., 20; Green Bay, 21; Marinette, 22, Menomonee, 24; Appleton, Wis. 25; Manitowoc, 26; Sheboygan, 27; Ripon, 28; Berlin, 29.
Hi Henry's: Oswego, N. Y., 20; Le Roy, 24; Canandaigua, 27.
Haverly's: Lowell, Mass., 20; Salem, 21; Lynn, 22; Waltham, 24; Brockton, 25; New Bedford, 26; Fall River, 27; Providence, 28, 29.
Kersands': Baltimore, 17, week; Syracuse, N. Y., 24, week; Albany, 31, week.
McIntyre and Heath's: Morristown, N. J., 20; Danbury, Ct., 21; Norwalk, 22; Providence, 24, week; N. Y. City, 31, week.
McNish, Johnson and Slavin's: N. Y. City, 17, week.
T. P. W.: N. Y. City, 17, two weeks.
Wilson and Rankin's: Marshalltown, Ia., 22; Lawrence, Kas., June 2.
Whitmore and Clark's: West Warren, Mass. 20.

VARIETY COMPANIES.

Adamless Eden Co.: Brooklyn, 17, week; Boston, 24, week.
Australian Novelty Co.: Buffalo, 24, week.
Adams Co.: Peoria, Ill., 20, four weeks.
Four Emeralds: Stevens Point, Wis., 17, week; Duluth, 24, week; Brainerd, 31, week.
Gray-Stephens Co.: Montreal, 17, week.
Gus Hill's Co.: Philadelphia, 17, week; Brooklyn, 24, week; Newark, N. J., 31, week.
Hume and Weekly Specialty Co.: New Orleans, 17, two weeks.
Jones-Montague Co.: Lebanon, Pa., 20; Pottsville, 21, 22; Pottstown, 24.
Leonzo Brothers: Philadelphia, 17, week; N. Y. City, 24, four weeks.
Martinetti Pantomime: N. Y. City, 17, week; Brooklyn, 24, week; Philadelphia, 31, week.
May Adams: Washington, 17, week; Norfolk, Va., 24, week.
Pat Rooney: Boston, 17, week.
Rentz-Santley Co.: N. Y. City, 17, two weeks.
Reilly and Wood's Co.: Chicago, 10, two weeks.
Sid France: Pittsburg, 17, week.
Tony Pastor's Co.: Syracuse, 20; Buffalo, 21, 22.

MISCELLANEOUS.

Arizona Joe: Providence, 17, week.
Bristol's Equescurriculum: Huntington, Pa., 20, 21, 22; Fort Wayne, Ind., 24, week; Indianapolis, 31, week; Chicago, June 7—indefinite.
Kellar: Cincinnati, 17, week.
Professor Crocker's Equines: McKeesport, Pa., 17, week; Pittsburg, 24, week
Tony Denier: Rattoon, Kas., 20, 21; Trinidad, Col., 21, 22; Denver, 24, week.

CIRCUSES.

Adam Forepaugh's: Utica, 20; Amsterdam, 21; Schenectady, 22; Albany, 24; Troy, 25; Hudson, 26; Peekskill, 27; Fishkill, 28; Danbury, Ct., 29; New Haven, June 2.
Barnum's: Louisville, 20; Lancaster, O., June, 17.
Buffalo Bill's Wild West Show: Dayton, O., 20; Chicago, 24, two weeks.
Cole's: Rich Hill, Kas., 20; Paola, 21; Olathe, 22; Kansas City, 24; Lawrence, Kas., 26; Leavenworth, 27.
Coup's Equescurriculum: Chicago, 3, three weeks.
Doris': Providence, 25; Fall River, Mass., June 3.
John Robinson's: Hazelhurst, Miss., 20.
King-Burke Menagerie: Des Moines, 19 to 22.
Miller, Okey and Freeman's: Cleveland, 24, two weeks; Buffalo, June 7, two weeks.
Nick Roberts-Gardner: Fall River, Mass., 18 to 21; Boston, 24, four weeks.
O'Brien's: Philadelphia, 17, two weeks.
Orrin Bros.: City of Mexico, April 1—indefinite.
Pullman and Co's.: Seneca Falls, N.Y., 20; Suspension Bridge, 21.
Rich's Great Eastern: Grand Rapids, Mich., 24, 25; Detroit, 27, 28, 29; Monroe, 31; Toledo, June 1, 2.
Shields': Chicago, May 1—indefinite.
Sells Brothers: Sioux City, Ia., June 1.

STAGE STORIES.

XIX.

A TALE OF A CAT.

I am only a cat. Not a beauty, either, nor was I ever, even in my most kittenish days. Quantity not infrequently precludes all possibility of quality. So in my case—or my mother's (a large tabby); she was most prolific, and I was one of a batch of ten, eight of whom, I have reason to believe, were drowned. I cannot be positive, because at the time of the ominous squeaking my eyes had not yet opened on my surroundings. When they had, I found myself on a shelf, in company with a black sister (or brother), I really cannot be certain which, as she, or he, was taken away before I had time to ask the sex. We introduced ourselves and exchanged notes as to the probable fate of our brethren. We did not mourn. Such wholesale slaughter is too common an occurrence in our cat-world to excite much comment even from those most concerned. Our mother had evidently gone for a stroll, for we were quite alone and had begun to beguile her absence with a little intellectual sport, such as chewing each other's ears, and so forth, when we were rudely interrupted by the entrance into the room of a man with his sleeves rolled up and a woman looking dressed like an angel (or as an angel should be dressed; not a bit like those immodest creatures I afterward saw suspended over the dying "Marguerite"). The young woman had evidently come for the express purpose of seeing us; for the rough-looking man hauled us off the shelf, both in one hand, for her inspection. "You can have which you like; they weren't none of 'em handsome," said the man, equally regardless of grammar and our feelings. "Oh, the dears! What pretty blue eyes!" kindly remarked the lady; and I felt that my original estimation of her was quite correct. "If you are quite sure you have no preference, Mr. Martin, I'll take the black one. A black cat is so lucky you know." I shivered at such superstition. "So they say; not as I take much stock in them sayings," replied our matter-of-fact exhibitor. The soft white hand toyed with us a few moments, and then the owner of it said: "If you don't mind, I'll leave it here till after rehearsal." On this we were restored to the shelf. "Ta, ta, Othello," said the damsel. That must have been funny, for Mr. Martin smiled, and just then, catching sight of our mother returning, reminded her she had better be looking after her offspring while she had any remaining. She did not seem particularly alarmed at this covert threat, but sprang on the shelf and began bestowing her maternal attentions on us with a lack of enthusiasm born of satiety and old age.

In a short time "Othello" was fetched by his new proprietress, and I was left to ruminate on an eccentric world. Days and weeks passed, during which I had a pretty easy time, but soon discovered that it was not going to last. So I began to educate myself and forage around for food and luxury. I soon found out that my mother was both blasé and cynical, due no doubt to her theatrical training. I shall never forget the first time she piloted me around the scenes during a performance. I wanted to get near that row of lights on the ground, when she assured me there was a time for everything, and that if I would only restrain my impatience until there was some sympathetic or tragic scene on, I might make an instantaneous hit, but that it was a waste of energy to appear in a farce—in fact, it generally pleased the comedian, and there was nothing gained by conciliating a comedian, who never paid for such tributes and always scored your success to his own account. Of course, this was all Greek to me; but I bowed to the superior wisdom of "Juliet," my mother. How she laughed at what she termed my refreshing innocence when I expressed my admiration for a green lawn as viewed from the wings; and I certainly thought she would have gone into hysterics when I persisted in setting my back up at a greyhound who always kept guard in the same aggravating pose, just outside the property-room. My mortification was intense when I found out the truly composite nature of that animal; but I had plenty of satisfaction in after years, and many is the acquaintance I have cultivated for the sole purpose of introducing him to my domestic hearth and fooling him with that plaster dog.

I had almost forgotten to say that my name is "Mercutio," and the way I came to be so named is thus: Martin, the property-man, and Knox, the stage-carpenter, were my sponsors. Knox thought that, being the son of "Juliet," I ought to be named after her beloved lord. He said there was no doubt that had that unhappy couple lived to have a son he would have been named "Romeo." Martin, on the contrary, thought that dying as they did was only a happy device of the author to prevent matrimonial quarrels which were inevitable to such a hurried union. He nevertheless agreed that 'twas as well to keep in the family, and as "Mercutio" seemed the most rational and impartial of all its members, he didn't think they could better it. This was finally conceded, and they thereupon sprinkled me with the property watering-pot—a wet and unpleasant act, and one which I consider thoroughly unnecessary to any ceremony, be it religious or otherwise. I must say I was extremely gratified to learn that I was a gentleman and absolved for ever from the care and trouble of large families.

I soon made a number of friends in the theatre—in fact, I may say that the comedian and the call-boy were my only enemies. The former used to give imitations of me, which showed questionable taste (especially as they were decidedly bad as a ventriloqual effort). The latter being a servile copy and slave of the comic actor, was, you may depend, no improvement either in an artistic or social sense. Whatever my persecutions from the call-boy may have been, they were fully compensated by the attentions of the ladies, more especially those of the ballet and chorus. Acting on my mother's instructions, I always presented myself during the intervals of rehearsal—the time when the sandwiches came out. At first impetuosity bade fair to be my ruin; I would made known my wants too soon, and the result was liable to be more striking than pleasant. But experience taught me wisdom, and I soon became quite accomplished. I practiced my voice nightly around the neighboring alleys, and soon toned a rather reedy tenor down to a soft baritone purr. Then I studied the massage act, rubbing my head softly against the girls' skirts. That proved a great success, and never failed to bring down the house in the shape of half a sandwich. When my education might be termed complete, "Juliet," my mother, died. I thought it very considerate of her. I had grown impatient of a partner in the sandwiches; and, then, she had become blind, and correspondingly stupid. She would knock down the properties and smash things, which necessitated my keeping out of the way for a few days, as the damage was always attributed to me—a piece of injustice I can never forgive. When I became absolute master of the situation I effected one or two improvements in my quarters. A property-room is all very well in the morning. When one is in search of diversion, I don't know a better place for a choice of things to amuse one. This particular property-room had the extra advantage of being my birth-place, and so far I honored it. But, really, a property-room is not the most comfortable place to sleep in. The knowledge that "Juliet" was satisfied with it rather lowers her in my estimation. For my part, I want no better resting-place than the principal lady's dressing-room, provided there are silk and velvet gowns hung up, for a little practice and ingenuity will bring them to the ground in no time. The ingress and egress are sometimes a little awkward; but I was particularly fortunate in that respect, as all our dressing-room doors had a ventilating space near the floor. Occasionally I overslept myself, when I would be awakened by the hairy end of the cleaner's long broom and many vulger epithets from that slovenly female, who was unaccustomed to the luxury of monopolizing the conversation, having a lord and master in the person of the stage-door keeper. The struggle between these two for supremacy in abuse gave me the keenest enjoyment, and dissipated many a dull hour. I had no patience with that man. Why didn't he take an example by me and let her talk herself out? I never answered her—because I couldn't, you'll say. Don't you believe it. It is time that theory were exploded.

At the time of a production of a grand ballet which was to signalize the opening of the regular Winter season, one of the dancers was thoughtful enough to present me with a collar made of yellow velvet and spangled by her own fair hands. It was thoroughly unsuited to my complexion, being neither a match nor a contrast. Indeed, I may say the result was hideous, from the glance I caught of myself in the green-room mirror; but I took the will for the deed, and endeavored to keep the gift tidy, notwithstading it was wretchedly uncomfortable. It certainly excited the envy of every cat for miles around, and so, I suppose, it fulfilled its mission. As the new ballet was not intended to form the staple of the evening's entertainment, but merely to supplement the regular three-act drama, we were rather crowded for dressing room. When it was first suggested to the juvenile leading lady that she should allow the premiere danseuse to share her room, I thought she would have gone into a fit; but she did not. When she heard the alternative, that of turning out to dress with the soubrette, she relented and said she was thankful her dear mother had not lived to see that day. I sympathized with her there, but couldn't quite see the application. My friend of the collar was, I think, the *troisieme* dancer; for she danced the first of the solos, and then retired up stage breathless, and disheartened at the faint applause, which was being economized for *la premiere*, who, if you will accept my criticism, didn't dance half so well, and poor little Troisieme knew it. In my loyalty to undiscovered ability, I took care to keep myself well in view while my collar was unsoiled.

One night (when the tarletan of her skirts was yet fresh and my collar still intact, with the exception of a few spangles which I had surreptitiously bitten off owing to the irritation), I was late for her solo. I always witnessed that. She had excited my interest. Crossing the back of the stage to avoid observation, I met her coming to her room. Knowing the ballet must be finished (as she had to remain for the final tableau to support the principal's right elbow), I began to retrace my steps, when a draught coming from under the scene door caused me to sneeze. The freedom with which that sneeze was accomplished was suspicious, and I wriggled my neck to make certain. Yes, the collar was gone! I was truly mortified. But to find it—that were better than lamenting its loss. So I began the search. Where could I have dropped it? That was the question! Like many a wiser person, I looked in all the impossible places first, even to the room of my foe, the comedian. Never having been a voluntary visitor there before, I could not well have left it in his precinct; but still I was determined to leave no stone or room unturned. On my tour of inspection I at last reached the apartment belonging to the donor of the missing article. In reality, she had only a fourth right to the room; but the three others were concerned only in the legitimate portion of the entertainment and had long since gone home. And so I found my friend alone, and crept in unannounced. She took no notice of my entrance. I was glad, for I felt very small, under the circumstances. She had made no attempt at changing her dress, but sat with her head buried in her arms, weeping as if her heart would break. I supposed that her grief was caused by the loss of my collar, and at once considered the suffering out of all proportion to the calamity. Presently she gave me an absent glance, and then I knew that her trouble had nothing to do with me or my adornment. My thoughts at once flew to the principal dancer. "Ah, an encore!" said I. But no; it was pure, unadulterated sorrow, prompted neither by anger nor jealousy. Therefore *la premiere* had no more to do with it than I. What could it mean? I am afraid my curiosity was much more excited than my sympathy. But there! How can a decently educated feline sympathize with such an idiotic, ill-balanced, muddling, impractical set as the human kind?

While still absorbed in a great and moving pity for the species, I caught sight of a nicely crumpled, well rounded paper ball thrown into the corner of the room. I immediately gave my best attention to the toy, as it is not my wont to discourage any effort to amuse me, however feeble it may be. On this occasion I worked even harder than usual to show my appreciation, if only to distract the grief of my fair friend. It had its effect after a while, and she turned; but, to my dismay, snatched the ball from me, just as I was preparing to digest it, accompanying this rudeness with the remark that I was a heartless puss. If there is one title more odious than another, it is that of "puss," and to be called a "heartless puss"—it is absolutely drivelling. I saw that my conduct had displeased her. Fickle woman! Had she not prepared that paper ball for my sole edification? But I forgave her in consideration of former favors.

She spread out the now damp piece of paper and attempted once more to decipher its contents, notwithstanding it was the evident cause of all her tears. Irrational being! Again she crushed it and threw it from her. Her behavior rather ruffled my dignity, so I took no notice of this invitation to renew the sport, until temptation got the better of me, and for fear of again having the prize wrested from me, I took it in my mouth and quietly left the room. I was aware that I carried with me La Troisieme's secret. Well, I knew it was in safe paws. We are not foolish enough to learn to read. So, after glancing at the large black writing which told me nothing, my sense of honor made me chew the paper into fragments and so guard it from strange and prying eyes.

Days passed, and I thought little of the occurrence (young mice being then plentiful and engrossing all my attention), till I met La Troisieme in the hall and observed her mute appeal as she glanced at the letter-box for more of that big black handwriting. But it never came, and the constant disappointment seemed to make her very sad. Poor fool! Wasn't one dose enough? Oh, you big, incomprehensible folk!

La Troisieme never noticed me after this. I might purr myself hoarse, or rub the hair off my head—all to no purpose. It was weak, but I couldn't help pitying her, she became so miserable and weary-looking, and never cared about the applause now, which was a bad sign.

One night, as I sat in my corner awaiting her appearance (for I had not withdrawn my patronage, notwithstanding her coolness), I was surprised by the sight of a buxom person with a superfluity of rouge and bare back, who came bounding on to the familiar music of La Troisieme's solo. I immediately trotted off to learn the reason for this irregularity, and fortunately reached the property-room just in time to overhear a discussion concerning the absentee. Knox was telling some one he had heard that she had broken down on her way to the theatre. Doctor had said it was heart-disease aggravated by overwork and cold brought on by exposure—he didn't think she'd altogether mend, and so on. I blush to record it, but at these tidings I actually felt the tears in my eyes. I managed to dissemble pretty well. With the aid of my right paw—passing it in a circular motion over my forehead, which (by the great uninitiated) is supposed to proceed from a desire to be clean. Ha! ha! how droll! We have no such desire. It is merely a soothing action calculated to stimulate the nervous system, and, as I have already indicated, works well as an art for dissimulation. Heart-disease, indeed! Overwork? Oh, no! If La Troisieme dies, said I, that big black writing is responsible and nothing else.

She never returned. So I suppose the doctor was right, and she didn't mend. Poor soul! I would willingly have spared her one of my nine lives; for when I reflect that I may be only at the commencement of the series, the thought appals me. Yes, indeed! Since the events which I have mentioned transpired, times have changed sadly for the worse. Life is anything but rats and sunshine now. Our stock company is long since demolished, and we have degenerated into a kind of hospital for wounded dramas. That is to say, we still give the legitimate a chance; and if, during their short sojourn within our honored walls, they don't absolutely shine with their old power, I am sure they leave us with a feeling of renewed vitality.

Verily the times are changed. Why, I positively have to skirmish for a living now. Martin is gone—they are all gone. The very mice seem to have joined travelling combinations, they pay such transient visits. And all this is called progress! Progress in the stage dressing, in the scene-painting, in the lighting apparatus—all this I grant; but these which were wont to be considered the accessories are now the sole attractions. And the play? Let me not think of it. Oh, my critical friend, even your cynical heart must melt before such a hash of inanity. I will not; I am not deserting the old good old days—those days are not gone—better in some respects. The age is ripe; the machinery is well greased and in good working order. It awaits but the hand of the machinist to set its wheels in motion. But where is he? Gone—to marbles, forgetful of his charge, of his responsibility, of his manhood. While I have been moralizing the sun has crept up to the dressing-room window-sill. Like other luminaries, he is on the wing, and must be taken at the right time or not at all. So adieu—I'm off for my midday nap.

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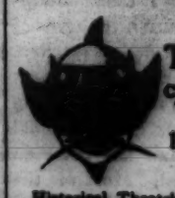

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TELEGRAPHIC NEWS.

At the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, May 18.—Saints and Sinners opened to a crowded house last night at the Park, given by the Madison Square company. Among the people in the boxes were Agnes Booth, Manager Schoeffel, Joseph Howard, Maude Harrison and Caroline Hill.

Colonel Sellers, with John T. Raymond and the home company, at the Boston Museum; Wages of Sin at the Globe, Vim at the Bijou, The Drum-Major's Daughter at the Hollis Street, The Shaughraun at the Windsor, Pat Rooney at the Howard, Iolanthe at Keith and Batcheller's Gayety Museum, and the usual variety at the World's Museum and Austin and Stone's.

Mr. Haworth at Home.

[SPECIAL TO THE MIRROR.]

CLEVELAND, May 19.—Joseph Haworth played Cheviot Hill in Engaged at the Euclid Monday night before a crowded and enthusiastic house, the occasion being a testimonial benefit to Manager Hartz. Mr. Hartz is $1,250 ahead. Engaged will run all the week.

Edwin Thorne, in The Black Flag, was greeted by a full house at the Cleveland.

Fisher and Wills, in A Cold Day, opened Sunday night to the full capacity of the Academy.

Percy Meldon and company, in Burr Oaks, opened to a fair house at the People's.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

ROCHESTER, May 19.—At the Academy, Zozo, the Magic Queen, is drawing large houses. The scenery is rich and brilliant, and the performance generally is excellent. The advance sale denotes packed houses entire week. Ethel Tucker, supported by a fairly good company, is doing nicely at the Grand, opening at low prices.

WORCESTER, Mass., May 18.—Our season closed in brilliant style with Manager Wilkinson's benefit to-night. Joseph Murphy in Kerry Gow was the attraction. All the boxes and every seat in the house were sold yesterday. Over five hundred standing tickets were sold, and as many more people turned away to-night. Mr. Wilkinson was called upon and returned his thanks in his quaint, humorous way. He brought down the house. The receipts were two hundred dollars larger than ever before known in the house.

London News and Gossip.

LONDON, May 6.

Tuesday's show at South Kensington has of course been our biggest show this week—indeed, the biggest of any week since the year began; nor is its record likely to be beaten when the year has closed. Doubtless with a view to counteract any access of feeling in favor of a United Empire which this grand colonial demonstration might be expected to inspire, the people's William issued one of his Grand Old Man-ifestoes on the day previous; but the people's Alfred—which his other name is Tennyson—went one better in the shape of an Ode. This, though singularly unsingable, yet somehow stirred the blood and made even the most cynical among us think (whatever we might say) that there really *is* something in the One Flag theory after all.

> Shall we ale our fathers' ale,
> Men that in a narrower day—
> Unprophesied rulers they—
> Drove from out the mother's nest
> That young Eagle of the West
> To forage for herself alone!
> Brethren, hold your own!

Why, cert'nly. But I'll tell you where we Britons can *not* hold our own, and that is with the young Eagle of the West in the matter of newspaper enterprise. There is often more cabled news from this side in a single issue of one of your big dailies than our *Times* and *Telegraph* together publish from the whole world in the course of six days. This being thus, I know readers must already have had more than enough of our Colonial and Indian Exhibition, and I will be mercifully brief in my remarks thereupon. Just now the minds of men are much exercised as to the most appropriate short name by which to call the new show. George R. Sims is trying to persuade the public that "The Colnries" is the correct ticket. As for me, I have registered "Colindries" as my own private and peculiar title, and all sorts and conditions of men are going baldheaded in the struggle to find a better word for the occasion. It is a *sine qua non* that the name must end in *ries*. The Health Exhibition was called the "Healtheries;" the Inventions the "Inventories," and so on. Certain humorists, bearing in mind the traffic for which these undertakings have become chiefly celebrated, have applied the generic term "Wencheries" to the whole series. But I am nothing if not moral. Besides, I am "so English, you know," that I invariably shut my eyes to anything which I do not wish to see.

In sober sadness, though, I think "Shopkeeperies" might serve their turn if the heads of the people here were only a trifle less swollen. Certainly Napoleon's famous wheeze about "the nation of shopkeepers" loses nothing of its point in regard to this great national show. The fact is, the affair has not been any too well stage-managed. Most of the papers, from the *Times* downward, have administered several grown persons' doses of oily to the Prince of Wales for the part he has played in the promotion, but every one who knows anything at all about the business knows the true inwardness of this adulation. [illegible] is personally one of the best of good fellows. He hath a nice taste in dress, and in the matter of an arrangement of buttons or the placing of a shoulder-knot could give points to our most accomplished tailors; but to credit him with great statesmanlike attributes, superhuman foresight and preternatural penetration in connection with this shopkeeping show, is playing the loyalty racket a little bit too low down.

I fancy that managers here look with less horror than they did upon their South Kensington rival. They are gradually waking up to the fact that any undertaking which attracts to the Metropolis a vast concourse of people with money in their pockets must be to the advantage of all show-folk. Wherefore the more astute among them are setting their houses in order and preparing to carry on the campaign with renewed vigor. The ingenuous Augustus Harris has taken time by the forelock, and has already invited the whole of the Exhibition Commissioners and the members of the reception committee to a soiree and supper on the stage at Drury Lane after the performance of Human Nature next Thursday. Doubtless a fine crop of Indian and Colonial testimonials will be the result of this judicious hospitality.

The one great theatrical event which has happened since my last is of course the production of Sydney Grundy and Wilson Barrett's Clito at the Princess'. Such exceptionally full details of the plot and the playing were cabled across on the first-night that I shall confine my remarks to opinions. After a couple of visits I have come to the conclusion that Barrett has scored a real success and that he has at last found a play which is worth taking with him to the United States. Not that Clito is faultless by any means. I will first point out some of its defects and then give reasons for the faith which is in me. Clito is a morbid play, with a poltroon for a hero and a prostitute for a heroine. The dialogue is full of anachronisms and alternates between the loftiest and most ornate heroics and the baldest commonplace. The first two acts are none the less dull because they are reminiscent of Junius. But when the third act begins you get one of the most powerful scenes that has ever been placed upon the stage, and the fourth is equally vigorous and intense. As for the fifth act, that, as perhaps might be expected, is somewhat of an anti-climax and seems to have been introduced mainly to give Mr. Barrett yet another opportunity of imitating his favorite hero, Charles the Second, and show that he can be an unconscionable time a-dying. It must be admitted, though, that poetic justice has its claims, and, after all, the disintegration of the courtesan Helle by the virtuous Athenian mob makes a fine stage picture. This same Helle is perhaps the finest acting part ever written. The character is vile and repulsive to the last degree, but the opportunities are magnificent. It is but fair to Miss Eastlake to say that she missed none of them. Indeed, I don't think the part could possibly have been better played. Of course, by this time you know all about who Helle is and what she does; so I will not bore you with a disquisition thereupon. I will but supplement what the eagle-eyed cablers have sent. Helle has two voice—(1) a soft, cooing, winsome, Nelly-Denverish sort of tone, when she masquerades as a virtuous woman; (2) a hard, metallic, rancous roup, which would seem born of gin and fog, if such vile compounds could possibly have existed under the shadow of Pallas Athené since 400 B. C. No. 2 is her vicious voice, and vicious it is; you may bet your sweet life on that. Remember, too, that all Helle's virtuous talk is interlarded with vicious asides, and you will realize her acting opportunities. Clito Barrett has not yet shaken down into his proper stride. He takes his lines at a hand gallop and dashes on regardless of obstacle and emphasis alike. But he has had an arduous time of late and may well be nervous and unstrung. His best scene is in the third act, and here he rises to the occasion. He will be better still before the week is out, or I am much mistaken. Mr. Willard, as Glaucias, a super-sensual, red-haired scoundrel, who lusts after the fair Irene, Clito's foster-sister, plays magnificently. The authors have given him some most refreshing lines, and they lose nothing in delivery. One of them is: "Burn Athens if you will. I care not what you do with her sons; I care only for her daughters." The other parts are adequately played, save Irene, who is represented after the conventional stage-child pattern. She is lovely to look upon, but at present comports herself like a pretty doll who, being abdominally compressed, squeaks "Papa, Mama." If she would impart a little life and color into her proceedings all might yet be well, and doubtless she will do so presently, for the Princess' show is well stage-managed. The mounting is magnificent.

Mr. W. S. Gilbert was in front on Monday night. I did not notice whether he was accompanied by "the young lady of fifteen" for whom, as he says, his plays are always written. If that damsel was in the house I guess some of what she saw and heard must have made her open her eyes—more especially when Miss Eastlake flung herself back upon a couch and exclaimed, "Fancy me modest!"

The hundredth night of The Man with Three Wives was reached at the Criterion to-night, and was celebrated in the usual manner. Charles Wyndham has been sojourning in Corsica, and has come back in excellent health and spirits. He has signalized his return by reading to his faithful company a new three-act comedy called The Circassian, with which they all profess themselves highly delighted. I don't know that that's much in its favor, for my experience is that actors are generally the worst judges in the world of an unacted play. They measure everything from the standard of their own part in it. Anyhow, The Circassian goes into rehearsal forthwith.

Enemies having run its allotted course at the Prince's has been replaced by The Lady of Lyons. Mrs. Langtry, being lovely, looks Pauline to perfection, and indeed plays fairly well; striking out for herself one or two very original bits of business. My Love and I, a new duologue by Messrs. Best and Belling-ham, has been put on here as a front piece. It is not so bad, what there is of it, but now-a-days at West End houses anything is supposed to be good enough to play the people in.

To-morrow afternoon the Shelley Society are going to produce The Cenci at the Islington Grand.—Next Monday afternoon Violet Cameron and company will produce The Commodore, opera comique, by Offenbach, at the Avenue.—On Monday evening the Caryl-Murray-Scott comic opera, The Lily of Leoville, which took a preliminary canter at Birmingham last Monday evening, will be produced at the Comedy.—Marius is anxious it should go forth to the world that he will call the next production at the Empire by the name of Queen Mab—"unless any legitimate claim is made by any person."—John L. Toole has accepted a comedy by Herman Merivale, called The Butler, and will probably commence his Autumn season with it. GAWAIN.

Professional Doings.

—A new circuit has been formed through Pennsylvania, consisting entirely of new houses in the following cities: Meadville, Titusville, Oil City, Franklin, Newcastle and Youngstown, O.

—Red Wing, Minn., has a neat temple of amusement in the Casino Opera House, managed by J. C. Hawes. The house seats 1,000, and the terms are liberal. H. S. Taylor has charge of the bookings.

—The Eaves Costume Company, with its extensive stock of goods, is doing a fine business at the old stand, 63 East Twelfth street. The fame of this establishment reaches to every quarter of the United States.

—Sydney Rosenfeld will manage a Summer opera season in Chicago, producing his adaptation of Serment d'Amour, called A Bridal Trap. He is said to have secured Roland Reed and Alice Harrison.

—John P. Savage, the tenor, who created the role of Reuben Whitcomb in Denman Thompson's new play, The Old Homestead, in Boston recently, is in the city disengaged. He was very successful in the part, his singing especially being applauded.

—In making their contracts for May Blossom next season, Benjamin Maginley and Gus Frohman expressly stipulate that no performance shall be given on Sunday night. Several very important dates had to be sacrificed on account of this determination.

—The new Madison Street Theatre, Chicago, has passed into the hands of a liquor firm there. Mr. Goldthwaite, the manager, confessed judgment notes and stepped down and out. It is said the house has been losing money since the opening, with the exception of the first month.

—Charles R. Cloudsley, a member of Louise Sylvester's company, furnishes THE MIRROR with some particulars regarding the recent death of John W. Hettenger, the German dialect comedian. "I was in Mr. Hettenger's company," he writes, "at the time he died. He had been complaining for some time. We were in our dressing-room after the matinee. Before putting on his coat he pulled out his watch and said: 'Just half-past four.' As we walked down stairs chatting, he suddenly exclaimed, 'Charley, I must sit down,' and dropped his cigar and cane. I started to pick up his cane, when he darted for the street. He ran so fast that I could not catch him. He fell into the arms of some bystanders. We carried him back to his dressing-room; but he never spoke again. The doctor pronounced his disease rheumatism of the heart. Mr. and Mrs. Barry Maxwell (Louise Sylvester) had the body embalmed, placed in a handsome casket, and delivered to relatives in Chicago—all at their own expense."

—"The Stage Life of Mary Anderson," written by William Winter, and beautifully printed at the De Vinne Press, was published yesterday by George J. Coomber. This book contains 160 pages. It is dedicated, by the author, to the memory of Miss Anderson's father, who died at the age of twenty-nine, when his daughter was only four years old. His name was Charles Henry Anderson. He is buried at the Magnolia Cemetery in Mobile. Mr. Winter has divided his book into six chapters. The first, entitled "The Ladder of Fame," contains a biographical sketch of Mary Anderson, together with a minute and particular account of her professional career, from the time of her debut in 1875 until the present year. In this chapter the author gives careful analyses of many of her impersonations—notably those of Parthenia, Bianca, Evadne, the Countess, Lady Macbeth, Ion, Julia, Juliet, Pauline, Galatea and Roland's Daughter. A brief glance at Miss Anderson's career in England closes this chapter. Mr. Winter then gives a pictorial narrative of her performance of Rosalind, for the first time in her life, at the Shakespeare Memorial Theatre in Stratford-on-Avon. Of this he was a witness. The rest of the book is devoted to essays on Miss Anderson's acting in the characters to which of late she has mainly devoted her powers. These are Rosalind, Galatea, Clarice, Pauline and Juliet. The book is embellished with a fine portrait of Miss Anderson as Juliet.

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"I have already booked eight to ten weeks," he said to a MIRROR reporter, "and shall open the regular season of the People's Theatre with it on August 23. It will then go to Brooklyn, Pittsburg, Cleveland and Cincinnati and the West. Three months' time is being held for it. Mr. Coveney is coming over to superintend and stage manage the play for me, and I expect to have the company all filled by July 1. I am taking my time over that part of the matter, as I shall be very particular about getting together the best people possible.

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